



EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

No. 379 / JAN 23-JAN 29, 2003
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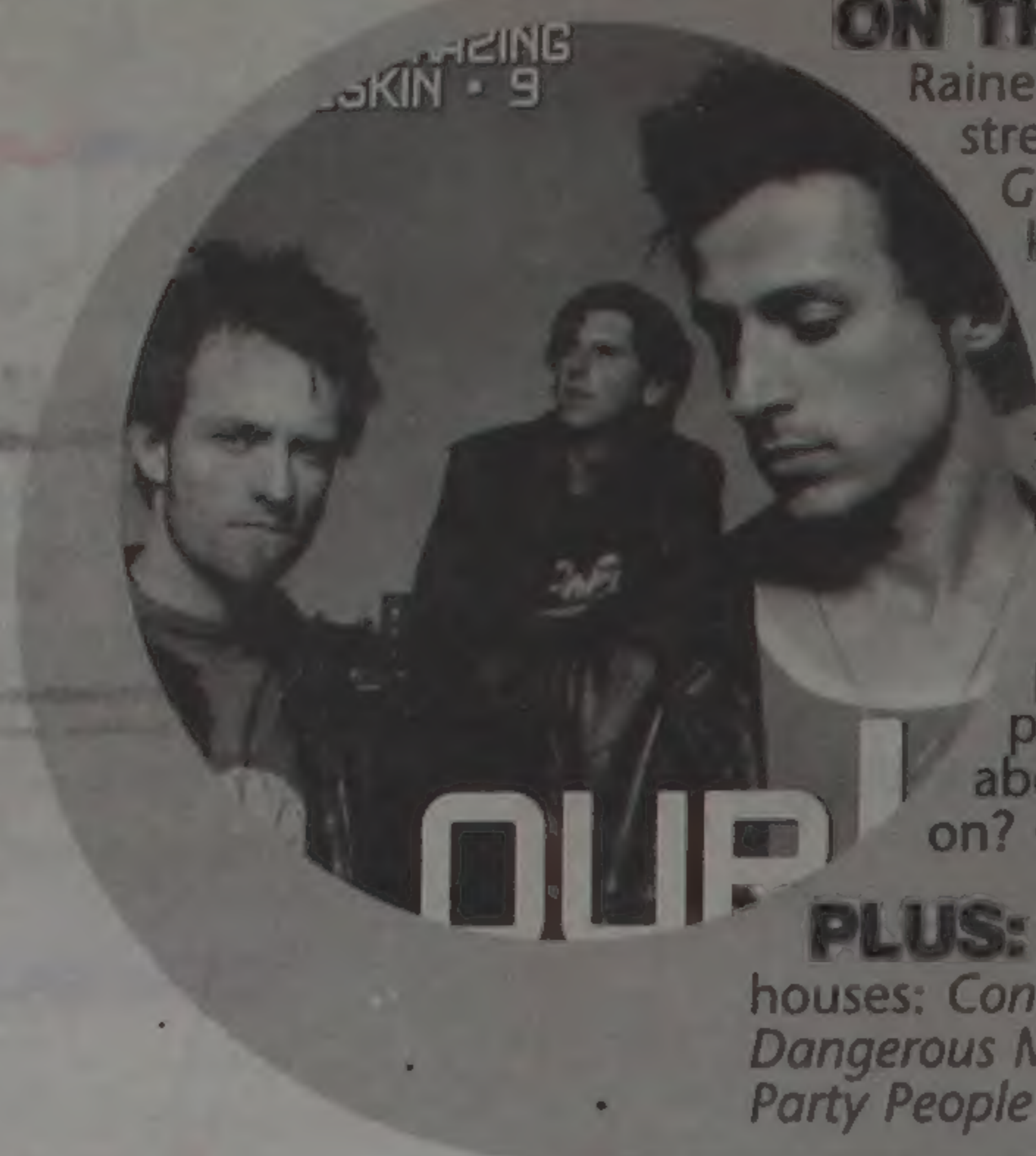
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yourVUE

Yours, mine and Hours

Recently *The Hours* hit Edmonton theatres and I am afraid that more than a few persons may be put off from seeing it due to the review *Vue Weekly* gave it ["Virginia creeper," January 16-22].

On the surface, Josef Braun's review appears legitimate to those who have not seen the movie, but in actuality it commits a grave disservice to this masterpiece at almost every step. Basically the scope of his criticism is that *The Hours* is an "overdone soap opera." This is an injustice that cannot be tolerated. Admittedly, movie tastes vary considerably, but it is the movie reviewer's responsibility to be a shit detector, recognizing the bad for what it is and, more importantly, to be a diamond miner, witnessing and relating to the masses the special movies that rarely grace our

overpriced movie complexes. In this task, Josef Braun has completely failed to communicate to Edmontonians that *The Hours* is quite simply the best movie and the best movie experience of the year, hands down.

In his quest to appear competent and professional, Braun goes out of his way to find and nurture failings in the movie that do not exist to begin with while ignoring its many virtues. *The Hours* is cinematic gold. What pisses me off is that *The Hours* is so utterly underappreciated by this one lowly critic. Those seeking an accurate and insightful interpretation of the movie will have to search elsewhere; *Vue* doesn't deliver.

Sure, *Vue* may want to project a certain image to the public and so gives free rein to some of its writers. Fine. But I am asking for the employment of more qualified movie reviewers so that when a movie comes along

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that aspires to, and achieves, that special something that mirrors and validates the human experience, enriching our lives, that we can at least depend on the words of a fellow human being to point us in the right direction.

Word to Braun and *Vue Weekly*: Reviewing movies like *The Hours* is a privilege and a pleasure, not an autopsy. Wake up, man. —MARK STARK, EDMONTON

Bjørn yesterday

Thanks for Dan Rubinstein's piece about Bjørn Lomborg in the January 16-22 issue of *Vue Weekly* ["Bjørns of a dilemma," *Vue News*]. It was right on!

It may be of interest to you to know that a majority of members in the Danish parliament have now demanded that all reports from the Institute for Environmental Assessment (of which Lomborg is the director) be examined for scientific errors. One of Lomborg's latest reports, for instance, concluded that beer cans should not be recycled as it does not make economic and environmental sense!

I have this information from the

latest issue of *The Engineer*, the weekly newsletter of the Association of Engineers in Denmark, which has always been very suspicious of Lomborg's "scientific ideas." *The Engineer* speculates that Lomborg's days as a government bureaucrat are coming to an end and that he will return to his former job as lecturer at the political science department of the University of Aarhus, Denmark. (Unless, of course, George W. invites him to head one of his departments!)

Thanks again, Dan! You have no idea how much I value serious journalists like yourself. —HENNING F. RASMUSSEN, EDMONTON

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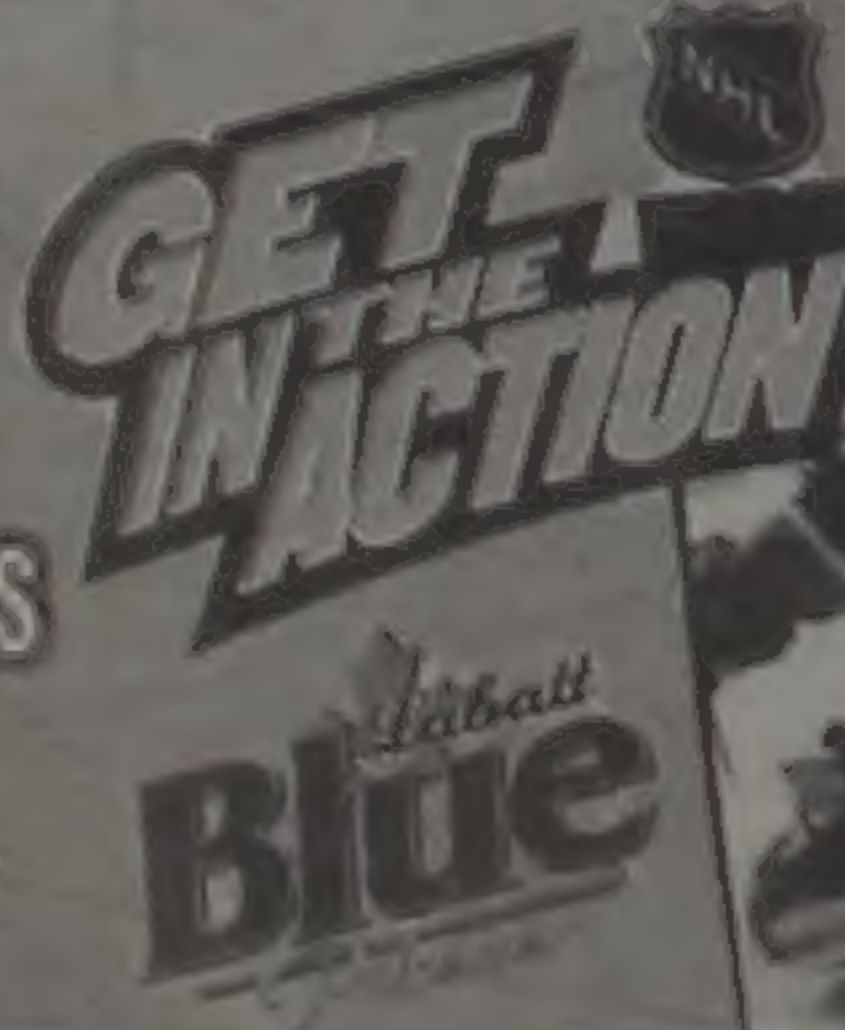
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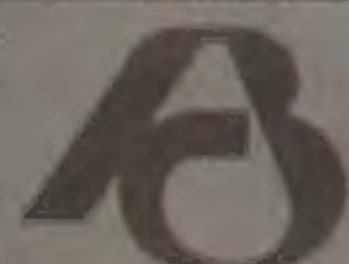
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Yo, Adrian!

Artist/architect/activist Adrian Blackwell uses urban landscape as his canvas

By ALLAN ANTLIFF

Adrian Blackwell is a Toronto-based anarchist, artist, writer and architect whose activism ranges from organizing "reclaim the streets" demonstrations to art works protesting the civic policies of the

Ontario government. Next Monday, Blackwell will be presenting a talk called "Interrupted Spaces and Relational Strategies" at the University of Alberta, in which he'll review a host of activist and art projects that address and challenge the ways in which urban spaces such as streets, sidewalks and parks are subjected to profit-making regulations that service the needs of private enterprise rather than people. He'll also discuss the erosion of our most fundamental human need—housing—in part by relating his own experience of eviction from an artist-subdivided factory space in downtown Toronto.

Blackwell's activism focuses on the urban environment, and for good reason: these days, cities have become a social battleground.

Throughout the 1990s, city planners were engaged in low-intensity warfare against the poor and disenfranchised, whom they viewed at best as a nuisance and at worst as a drain on a city's financial well-being. In Toronto and other major urban centres, for instance, many streets now feature "bum-proof" street benches that are impossible to sleep on. Transit shelters are specially designed to keep street people from lingering by providing minimal protection from the elements. Parks have sprinklers that go on and off randomly, making it impossible for homeless people to camp out

overnight. Public washrooms have been closed, leaving behind semi-public, privately-owned washrooms in office centres and restaurants that are accessible only to the "legitimate" public. And police have been encouraged to harass the homeless, making their already-miserable lives more miserable still.

Along with all this, cities are becoming more and more gentrified. The poor are pushed out by rising property values and a decline in affordable rental units, aided and abetted by the federal and provincial withdrawal from the funding of public low-income housing. Given the absence of adequate housing and decent public transit, people with low or seasonal incomes find themselves constantly in danger of falling



Commode less travelled: Adrian Blackwell's Public Water Closet

Adrian Blackwell

news

into the "homeless" category. When Ralph Klein paid his infamous late-night visit to an Edmonton homeless shelter before Christmas 2001, for instance, he discovered many in the shelter had full- or part-time jobs.

Fight for your right to potty

Blackwell makes art that contests this process of discriminatory harassment, marginalization, privatization and gentrification. In 1998, for example, he created an on-site street installation called *Public Water Closet*, which was erected near the corner of Spadina Avenue and Queen Street West in Toronto. At the time, squeegee kids plied their trade at that location, one of the busiest places in the city. Blackwell was making the point that people who can't afford to

spend money in restaurants to use washrooms are still people—and they too are entitled to life's basic facilities. Every day people used his portapotty and every day he cleaned it out. *Public Water Closet* was also outfitted with a one-way mirror on the door that allowed those inside to see out but prevented people outside from seeing in. This was Blackwell's way of reversing the role of the street people who used it from being the ones constantly under surveillance to the ones who do the watching.

Another installation project, *Model for a Public Space* (2000), was an architectural work with a utopian message: we can and must assert our claim to community control over our environment. The piece consisted of a spiraling ramp on which people could gather and debate issues. The ramp was designed so that when everyone was seated, no one person's position is privileged over another. Those close to the centre look up at those on the periphery, and those on the periphery look down on those in the centre. The circular structure was modelled on the consensus circles of activist meetings and strove to realize the spirit of equality that's one of anarchism's core goals. The structure was intended, ideally, for a neighbourhood public space where people can meet to discuss and act on issues affecting their community.

This is the type of art Blackwell creates—art that dovetails with the political realm, sometimes in ways one would never expect. ☐

Adrian Blackwell is speaking at U of A on Monday, January 27 at 7:30 p.m. in Tory Lecture Theatre II. His talk, "Interrupted Spaces and Relational Strategies," is part of both the Students' Union's Revolutionary Speakers series and U of A's International Week.

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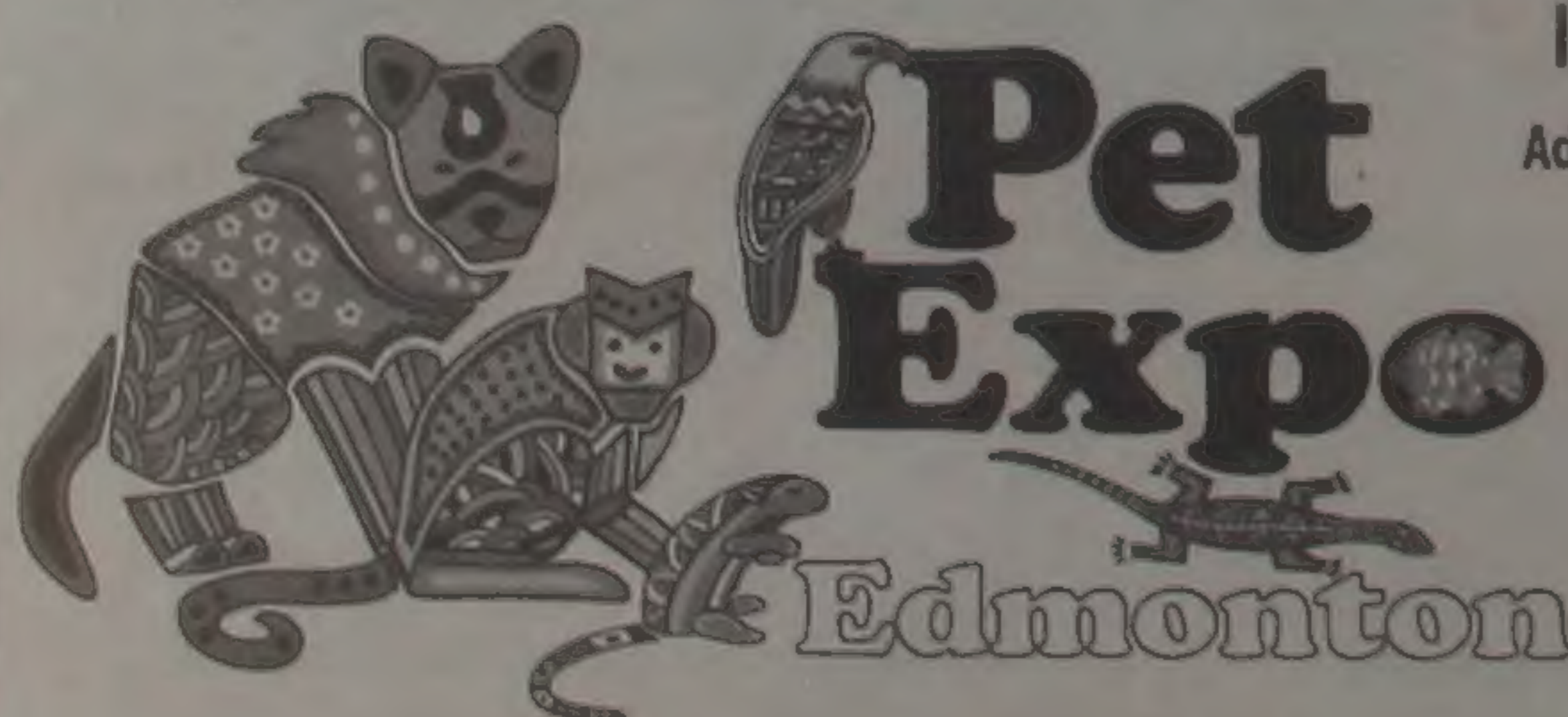
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EDUCATION

P3's company

EDMONTON—The Klein government is talking public-private partnerships again. And the opposition Liberals and New Democrats are telling the Tories to mind their P3s.

Edmonton's need for new schools and the province's apparent lack of infrastructure money have propelled the subject of public-private partnerships (concisely dubbed P3s) back into the news. It was only a matter of time before debate about government and business collaborating to fund and build our schools, hospitals and roads was revived. After all, the premier floated the notion back in December that maybe an arm's-length body should be struck to investigate and administer all of the province's possible P3s.

That hasn't happened yet, but when Ralph Klein suggested last week that school boards seek private partners to help build new schools, the opposition parties responded quickly. Liberal leader Ken Nicol offered a litany of reasons why P3s are troubling: because private companies borrow at higher rates than governments that cost will be passed on to citizens; because expensive, long-term leases pass costs onto government; because companies get into P3s for profit and any cost-savings (from lower payrolls to reduced services) are pocketed.

"The only reason I can see for this government's fixation on P3s," Nicol said, "is that it allows them to hide the debt—our infrastructure debt—so it doesn't show up on the books. That way they can claim to be debt-free, perhaps before the next election."

Both Nicol and ND leader Raj Pannu pointed to failed P3 school experiments in New Brunswick, Nova Scotia and England as examples the Tories should study. "I am surprised the Alberta Tories would embrace a scheme that has been tried and failed in other jurisdictions," said Pannu. "It just goes to show 'fools rush in where angels fear to tread.'"

A recent *Edmonton Journal* editorial argued that there's a time and a place for P3s, and that each proposal should be considered on its own merits before being adopted. It also noted that Klein's proposed arm's-length body might have trouble dancing around potential conflicts of interests. Even if one ignores the logic that, hey, Alberta has money, so it'd probably be more efficient to just build these facilities itself, that fear about cronyism resonates—especially with P3s involving so much government money. In the spirit of Pannu's "fools rush in" remark, wouldn't letting Klein's arm's-length cohorts control the purse strings be like letting the wolf watch the sheep? —DAN RUBINSTEIN



ENVIRONMENT

Yes, we might have no more bananas

ECUADOR—Already-poor farmers throughout Central and South America face the prospect of becoming even more destitute thanks to fears that their prized banana crops are facing extinction.

According to a newly-published report in the *New Scientist*, a new fungus threatens the planet's banana crops—and there are very real fears that within a decade, the world's edible banana stocks will reach zero. The Black Sigatoka fungus, to which banana trees have no resistance, is sweeping through South America. (Central and South America account for nearly three-quarters of the world's banana production, and Ecuador is the world's largest exporter of bananas.)

Why could the fungus wipe out the banana crops entirely? Because the modern edible banana is the product of man's first foray into GM food; thousands of years ago, scientists found a way to graft new trees that would produce an edible offshoot to the inedible banana. The inedible banana's seeds are so hard that they cannot be eaten. But because the new edible bananas were (and still are) sterile, they cannot reproduce seeds that are immune to new diseases.

So, thousands of years later, banana trees have not advanced in terms of building up immunities to diseases and fungi. Furthermore, because each banana produced is nearly the same when it comes to genetics, it is impossible for science to come up with effective pesticides or disease-killers. Chiquita, the world's famous banana distributor and grower, has stated that its hands are tied when it comes to producing a new in-the-laboratory strain of edible bananas that are more impervious to disease.

This is no small blow to the global economy. According to the *New Inter-*

nationalist, bananas are the fifth-largest agricultural commodity on the planet, trailing only cereals, sugar, coffee and cocoa. —STEVEN SANDOR

POLITICS

An exercise in Rael-politik

QUÉBEC CITY—Man, you'd think that the Raelians would have enough on their plate these days, what with the heavy schedule of baby-cloning, alien-worshipping and generally acting crazy they've got going on. But it seems that not even the Québec-based space cult is impervious to the raw, sexual allure of provincial politics.

In case you've been living under a huge pile of rocks for the last few months, the Raelians are a religious group led by the Prophet Rael, also known as former professional racecar driver Claude Vorilhon, who claims to have been visited by the Elohim, an alien race that our ancestors mistook for God. Oh, yeah—the Raelians also claim to have mastered the science of cloning, but refuse to submit any of their three alleged cloned babies for DNA testing.

Anyhow, according to a recent article in the *Montreal Gazette*, the Raelians have purportedly offered the leader of a small Québecois political party one million dollars to help field candidates in the next provincial election. Olivier Chalifoux, the head of the Democratic Party of Québec, confirmed that he and the members of the party's executive are "very close" to accepting the offer from the Raelians, who in return want to run 60 of their own candidates in the upcoming Québec election.

Seemingly oblivious to the possibility that teaming up with the Raelians might be a bad thing for his political career, Chalifoux said that, frankly, he could use the money to help raise awareness of his little-known party, which has 1,000 members and 17 candidates for the province's 125 ridings. A few of you may recall that Chalifoux placed third in the last provincial elec-

tion with Québec's Action Democratic Party, and was also an also-ran with the federal NDP in the 2002 election.

I guess it makes sense—but really, if you're relying on the funds of a fringe religious cult led by an ex-racecar driver to pull your political party out of the gutter, you should maybe start considering another profession. —CHRIS BOUTET

EVENTS

Weekling havoc

EDMONTON—The University of Alberta's 18th annual International Week returns with an eclectic, diverse schedule of events from January 27 to February 1. And once again, this year's theme, "Facing Fear: Human Security in a Globalizing World," is timely.

"If misinformation, ignorance and a lack of understanding leads to fear, adding power to this equation can lead to oppression," says Leslie Weigl, a programmer for International Week, the largest yearly educational extracurricular event on campus. "Because of the imbalances among all living things," she says, "we must ask ourselves who is fearing what and what is our place in the spectrum of fear and privilege?"

Comprised of more than 60 events, covering topics like conflict, poverty, HIV/AIDS, gender, aboriginals and the environment, International Week sessions will examine issues in far-flung places like Africa, Latin America, Asia and the Middle East and relate them to happenings closer to home. Highlights include the keynote address by journalist and military analyst Gwynne Dyer (his talk is called "The New War and the World") at noon on Monday, January 27, plus another keynote speech ("Old Formulas—New Visions") on Thursday, January 30 by human rights activist and filmmaker Sally Armstrong, the author of *Veiled Threat: The Hidden Power of the Women of Afghanistan*.

For more info and a full schedule of events and locations, go to www.international.ualberta.ca/iweek. —DAN RUBINSTEIN

VUEpoint

By DAN RUBINSTEIN

Best in snow

"The snow," wrote e.e. cummings, "doesn't give a soft white damn whom it touches."

We all complain about circumstances beyond our control. It's human nature. And nothing brings out the worst in human nature like, well, nature. Like winter. And snow.

Whenever we get less snow than usual, we complain. Whenever we get too much snow, we complain some more. But do you snow what? I like snow.

Of course, snow makes it tough to get to work and school on time, very difficult for the elderly and disabled to get around, and it can be a huge burden for people living in poverty or facing other major challenges. But for most of us, the young and healthy, it's snow problem, and our complaints tend to be self-pitying whines. This is Edmonton. It gets cold here. And despite the flurry of weather stories on TV and in the papers whenever we get blizzards, snowstorms aren't abnormal. So just snow down and dig it.

I went for a walk around my neighbourhood the other night to get intimate with our newfound white wealth after a wearisome weekend of scraping off my car and battling slush on city streets. Exchanging tires for boots changed everything. The same drifts that earlier had made me fishtail were fun to plow through on foot; the powder felt like whipped cream when I kicked at it. The guy using a snowblower to clean off an ice rink probably had snow idea, but the plumes he sent cascading into the air looked like whitecap waves as I walked past. Best of all, the frothy layer of snow muffled traffic noise; even near busy streets you could barely hear the drone of cars.

Walking after a fresh snowfall also gives you an opportunity to see which neighbours are perfectionist shovellers, which ones simply get the job done—and which ones don't give a damn (or, perhaps, own a shovel). Maybe I'm romanticizing, but I like the local bylaws that compel Edmontonians to clear their own sections of sidewalk. You sure don't see that in Toronto, snow sir, where people will wait days for city crews to do the job before even thinking about lifting a brush.

My two favourite moments from the past few snow days: when the kid across the street knocked on our door and asked to borrow a shovel because she was making a snow fort in her backyard, and helping a guy push his car out of a snowbank after he rounded a corner and spun out on some ice. Snowbank—now doesn't that sound more pleasant than a regular bank? ☺

Nuclear taste?

Sierra Club questions Health Canada plan to irradiate food

BY TARAS GENIK

Health Canada has started entertaining controversial proposals to expand the list of foods that can be treated with radiation. Proponents claim that using low-level doses of radiation reduces the amount of bacteria that cause food poisoning, but the Sierra Club of Canada and some consumers are wary of potential side effects from eating food exposed to radiation. Groups like Public Citizen, an American non-profit interest group, say the chemicals caused by radiation in food are suspected in cases of cancer and birth defects.

The process alters the chemical composition of food and decreases its nutritional value, warns Shawn-Patrick Stensil, national co-ordinator of the Sierra Club's campaign for a nuclear phaseout. "Irradiation causes the development of new compounds that we've never had in our food before," he says. "There have been no long-term studies on

Telus Centre. The federal department is reviewing applications to include fresh and frozen ground beef, poultry, prawns, shrimp and mangoes in the list of foods that can be treated with radiation. Scientists at Health Canada reviewed studies conducted by the industry that determined food irradiation was safe for the public.

While the process leaves no residual radioactivity, it does result in an insignificant loss of nutrients, including the vitamins niacin, thiamin and riboflavin, the studies concluded. It also increases the time it takes for the food to spoil, meaning it can sit longer on store shelves. Stensil says the industry is trading nutrition for an extended shelf life. "Who is this serving, bringing in more food irradiation?" he asks. "It's not the public who is demanding food irradiation. It's the producers and the manufacturers."

There's a lot of money at stake in

news

that. And by irradiating food we're getting less at the dinner table. We're getting, in a sense, empty calories. I wouldn't think this would be an objective of Health Canada."

Officials from Health Canada visited Edmonton last week to present evidence supporting food irradiation and get a sense of public opinion. More than 50 people attended the meeting at the University of Alberta's

the debate. Lobby groups in the food industry say it's a public health matter but don't deny they'll gain financially if their products last longer. Returned products cost Canada's multi-billion-dollar beef industry hundreds of millions each year. "I'm not one to hide behind the fact that there is a benefit for the food processing industry," says University of Alberta meat microbiologist Lynn McMullen, who helped prepare the Canadian Cattlemen's Association's application to allow irradiation of ground beef. McMullen says she volunteered her work because food irradiation can reduce the amount of harmful bacteria such as E. coli and salmonella.

Doubtful diners

Several people at last week's hearing remained skeptical after hearing McMullen and Health Canada officials speak. "I don't think they're doing irradiation to kill pathogens or anything," said Lidija Thompson. "The reason they're doing it is because the Cattlemen's Association wants a longer shelf life for their product. I don't think they want to be losing that money."

Another consumer pointed to the presence of several industry groups at the meeting, including the Canadian Council of Grocery Distributors and the Alberta Beef Producers. He questioned why Health Canada included

Irradiation information

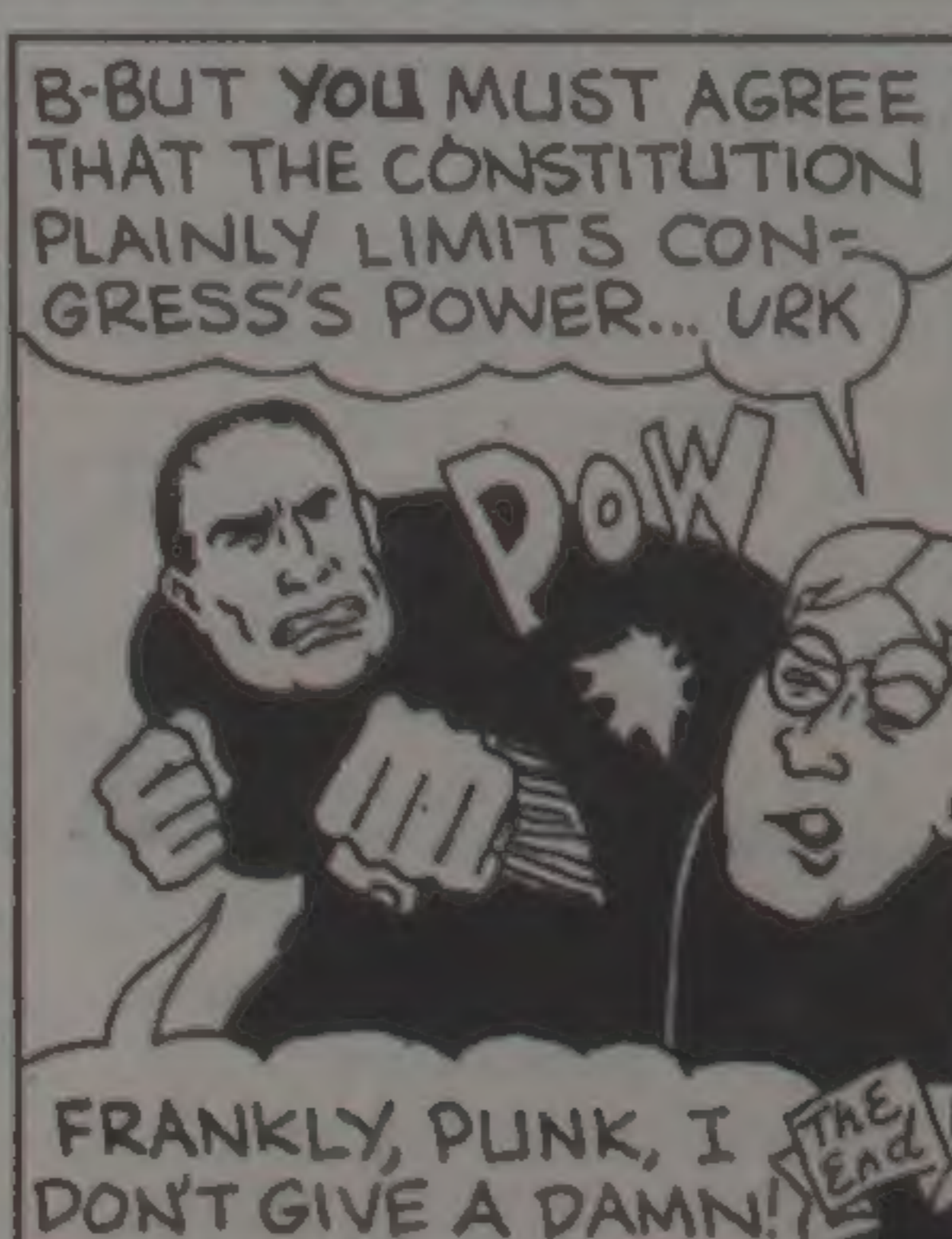
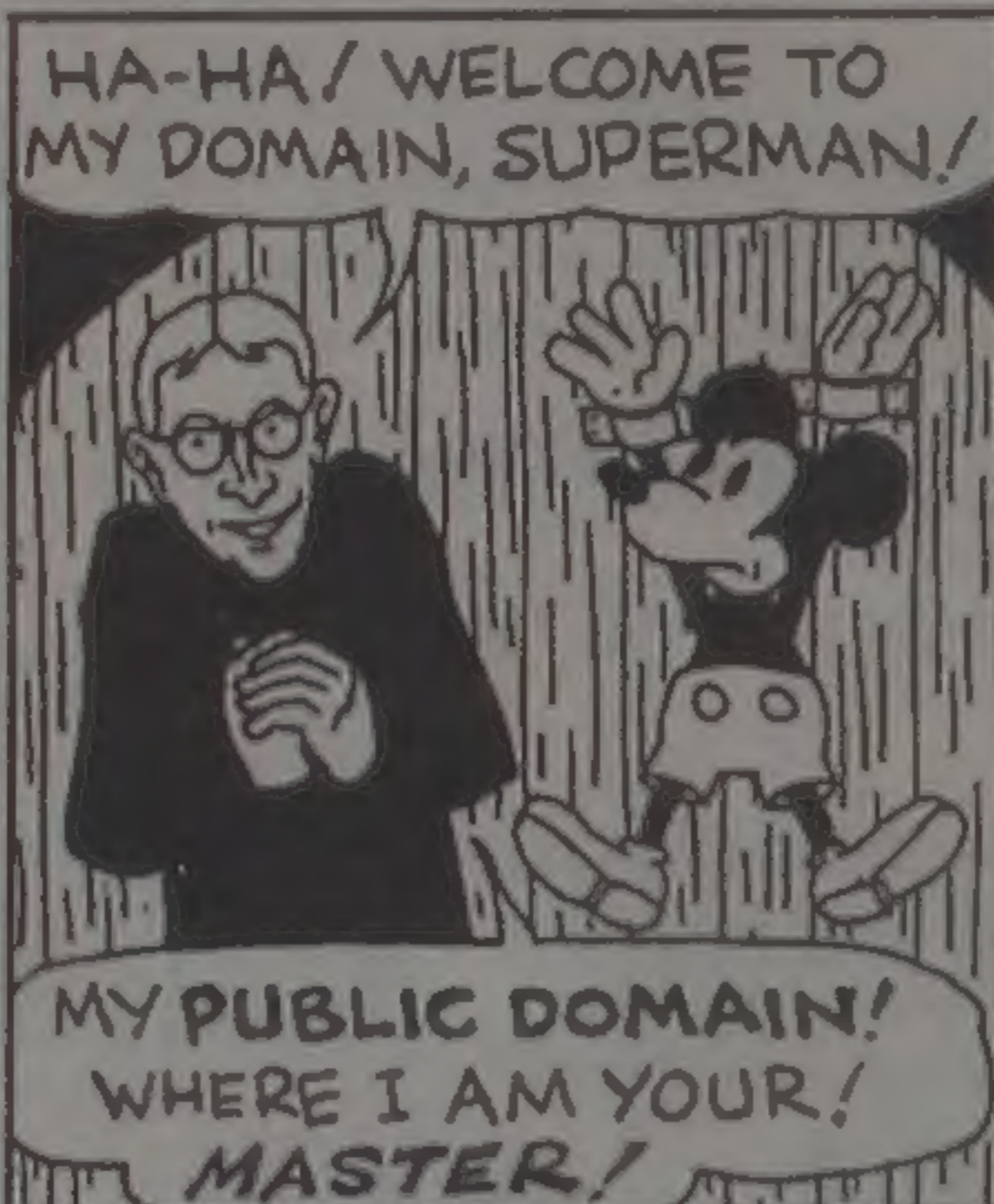
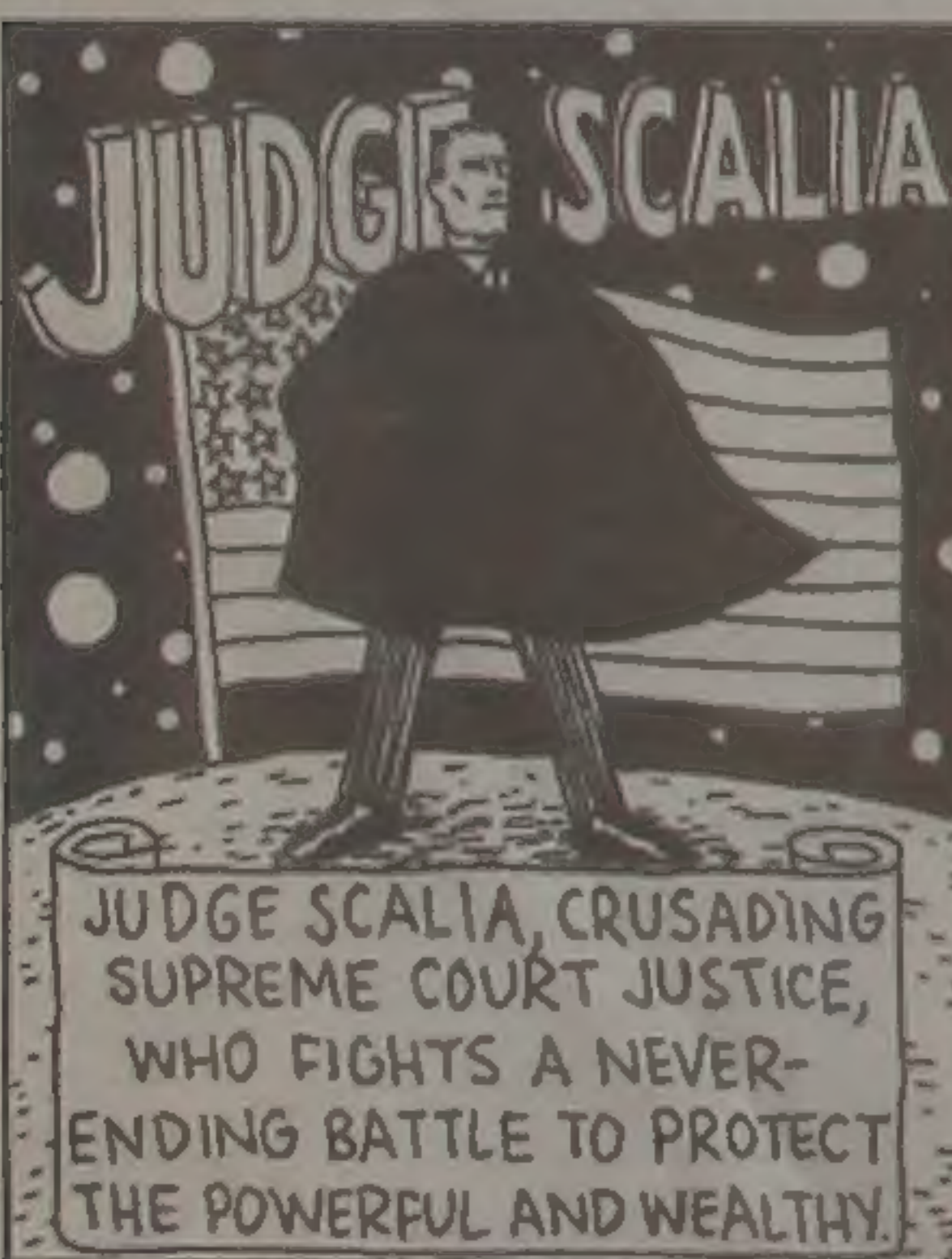
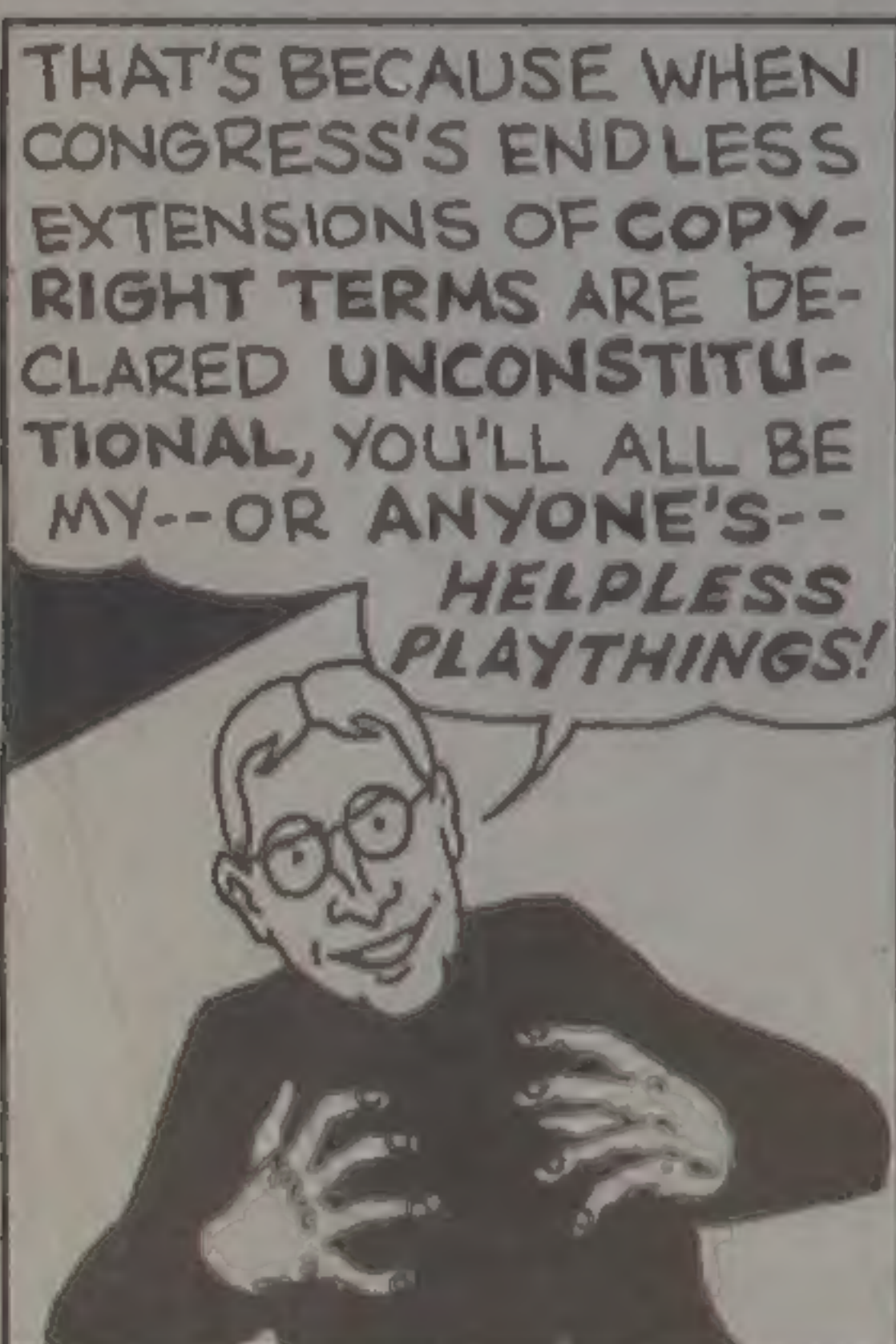
Food irradiation is already approved in Canada for products available in grocery stores. Health Canada permits the use of radiation to treat potatoes, onions, spices, dried seasonings, wheat and flour, though the process is only currently used for spices and seasonings. At least 38 other countries also allow the process for foods ranging from spices and grains to fruits and vegetables. France is among the most permissive countries, allowing the irradiation of egg products, cereals, herbs, frog legs and several other foods.

Advocates say irradiation reduces the risk of food poisoning caused by bacteria including salmonella, E. coli and campylobacter. While the bacteria only produce temporary sickness in most people, pregnant women, the elderly, the very young and people with weak immune systems are at a higher risk. Irradiation is also used to kill parasites and insects, such as the Mediterranean fruit fly, which sometimes hitchhikes a ride on mangoes imported into the United States and Canada.

The process uses one of three sources of energy—gamma rays, x-rays or electron beams—and no residual radioactivity remains in the food. Consumers would bear the cost of irradiating food; University of Alberta meat microbiologist Lynn McMullen estimates they'd pay an extra 46 cents per pound of ground beef. —TARAS GENIK

SEE PAGE 8

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DIGITAL ARTS COLLEGE

GURU Digital Arts College- "Taking Talents to the Next Level"

Instead of perching high atop a mountain peak, the world's next guru will impart wisdom from the basement of a downtown Edmonton office building. The Guru Digital Arts College will soon open its doors to a new way of teaching the skills needed in today's high-tech environment. The school will provide an unprecedented digital media production curriculum, and nurture students' creative growth through a unique school culture and setting.

The two forces behind the college are hailed as industry gurus themselves. Scott Nero has customized IT and design-related courses for a wide range of clients like Telus, ATCO and the RCMP. His partner, Win Gies, has a resume highlighted by developing the first multimedia-training course in Western Canada in partnership with Human Resources Canada, and running a successful company specializing in multimedia content development.

The two have also instructed, developed and coordinated curriculums for major institutions such as NAIT, Grant MacEwan and several private vocational institutes.

The pair decided to team up for Guru upon realizing other schools are slow to keep up in areas of web development and interactive media. Nero says his students started asking "for courses that no one could provide" and companies wanted graduates with digital media production skills few had. In many cases, even when people managed to figure out highly specialized multimedia concepts on their own, they lacked credibility with employers since they had no formal certification.

So the Guru founders decided it was time Edmonton had an institution with a program of study to meet current and future industry needs.

"If you know absolutely nothing about technology, you probably wouldn't be interested in this program," says Gies.

Instead, Gies says Guru's aiming to attract students who are already "digitally intelligent". Prospective students should also have a firm understanding in areas like design, or film and video production. Guru will then help students "translate their existing knowledge into a digital environment," says Nero.

To do this, Guru first ensures the basics are covered. Students work on PC and Macintosh computers for classes like "Introduction to the Web and Multimedia", "Color & Image Theory" and "Communicating Digitally". The classes will be a refresher course for some, and a brand new concept for others.

Either way, says Gies, it's important to make sure everyone's up to speed and "understands the basic rules before we break them."

Classes quickly build in intensity to focus on topics like ActionScript, PHP, simple data structure and database design, digital editing and graphics, as well as animation and effects for web and digital video.



College Co-founder Win Gies

To meet top standards, courses are based on software provider certification standards from giants like Adobe, and Macromedia. That doesn't mean Guru's syllabus is chiseled in stone. It will constantly change based on new or anticipated trends of the trade.

"Six months down the road, there will be technologies we never dreamed of," says Nero. "[So it's important to] imagine [what] can happen, and you build on that."

"The bottom line is to ask the industry what they want and what they need," says Gies.

At the end of the six month program, Guru graduates will not only be able to design the front end aesthetics of a digital media project, they'll also have a strong understanding of the back end database programming. The program equips students with the necessary skills to develop "a kick-ass portfolio," says Gies. Grads will also brandish a Digital Media Producer Diploma recognized by top industry employers-- and not offered by any other local school.

Buzz about Guru already has local web development and design companies eager to scout employees from the first group of graduates.

But what truly sets Guru apart from other schools is its philosophy to create "a platform of lifetime learning". The school isn't simply aiming to create a super race of computer geeks. Instead, Nero says Guru will help its students become well-rounded individuals.

"[They will] know when to get up from the computer and walk out of the room," he says.

This is important because companies don't want workers who can simply perform the technical work. Employers need people who can cope with high stress levels, and are able to communicate their concepts in a personable way to co-workers, and, sometimes non-technical clients.

So along with the technical talk, Guru will focus on team building and interaction skills. To teach the Zen of de-stressing, yoga and meditation classes will be offered in the modern, spacious school. And anytime students need a break, they can relax in the lounge area, gaze at artwork, or challenge each other to a network video game.

Finally, since Gies and Nero are "practitioners" of what they teach they'll be the ultimate guides to help students through the life-changing journey to digital enlightenment. And given the name of their college, it should be no surprise.

After all says Gies, "If you look at the literal definition of guru, it means mentor, and inspirational guide".

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Adrian Blackwell lives in Toronto. He makes sculptures, takes photographs, practices architecture, and teaches urban design. His practice focuses on the progressive transformation of urban space. His recent sculptures include: Model for a Public Space, Public Water Closet, and How to Open a Car Like a Book. He was a member of the organizational collective for this year's Reclaim the Streets and for the past year he has participated in Planning Action, a radical planning organization.

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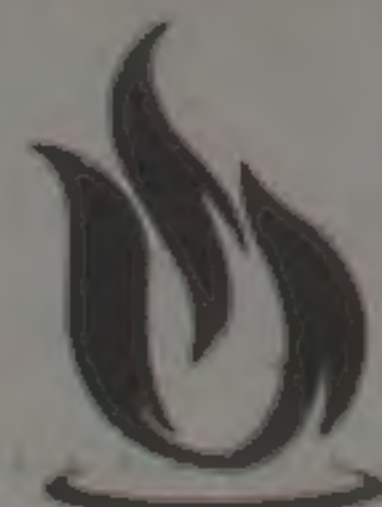
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VUE
WEEKLY



By RICHARD BURNETT

Super Bowled over!

I last spoke with former NFL running back David Kopay four years ago this month, on the eve of Super Bowl XXXIII. Back then, Kopay—who publicly came out in 1975—was still the only openly gay player in the NFL.

That all changed when former NFL defensive linebacker Esera Tuaolo came out October 27 in the *New York Times* and then again two days later on HBO's *Real Sports* TV show. All of a sudden, after 27 years, the ranks of openly gay NFLers had swelled to two.

"Esera's coming out reminded me of how alone I'd been all these years," Kopay, 60, told me last week. "In effect it's made me feel reborn. I feel very protective of Esera, like a father."

After all these years, Kopay remains an astute NFL pundit but no team or TV network will hire him. Instead he sells linoleum at his family's successful Los Angeles linoleum store. "Not coaching in the NFL is my biggest disappointment," he says. "I would have been a good coach. I was a player with a nose for coaching but society remains so far ahead of the NFL it's amazing."

I've always felt saddened by Kopay's bad turn of luck, but the man isn't bitter and I highly recommend



you read the updated 2002 edition of his riveting 1977 autobiography *The David Kopay Story* (Alyson Books).

It's this very book that saved Tuaolo's life.

For years, Tuaolo was terrified of being outed and ostracized by his teammates. So he numbed his fear with tequila and whiskey but regularly woke up in a cold sweat in the middle of the night. Then a friend gave him Kopay's autobiography. "I started [reading the book] and didn't put it down until I finished [it] with tears streaming down my face," Tuaolo wrote in an October 30 essay for *ESPN* magazine. "At that time I had never heard of him and couldn't believe it—this was me! His book helped me quit hating myself."

The media went nuts when Tuaolo publicly came out. Kopay remembers it well. "Here I am at work and I knew he was going to be on *Good Morning America* and there he is talking about

my book saving his life. I had to walk away. I thought I was going to cry. After all these years it's still about the need [to come out that] we all still have."

Tuaolo later arranged to meet Kopay. "He came over to the house," Kopay recalls. "He came in and I couldn't believe how impressive he was—and I have a big doorway, I tell ya. We stood there for a long time and then hugged each other and cried. It was a

very special moment. It made all those years out there alone worth it. I didn't need validation, but I guess I did. And he has a partner and two kids, a family who loves him. You just want to cheer. It's another beginning."

These days Kopay, now fully recovered from his hip-replacement surgery last summer, is more into college basketball than football and can't stand Oakland Raiders owner Al Davis. "I can't root for Oakland," he says. "Al Davis is the biggest conniving chickenshit butt-fucker. He still owes me \$3,000." ☐

Irradiated food

Continued from page 6

McMullen in its panel of experts but no opponents. "I don't work for anybody," said the unnamed man. "I just eat this. The biggest thing I understand is this is about food. When and if something goes wrong, who is going to pay for it?"


Advocates for the process say allowing more irradiated foods gives customers a choice. Federal rules require labels stating the food was treated with radiation. Stensil says that's a moot point. Thorough cooking destroys bacteria such as *E. coli* and salmonella, he notes. And people can prevent the spread of pathogens by properly refrigerating and handling their food. Irradiation creates an "illusion of cleanliness," he says. "Canadians, as consumers, have to take care of all their own food products."

The problem, he continues, lies

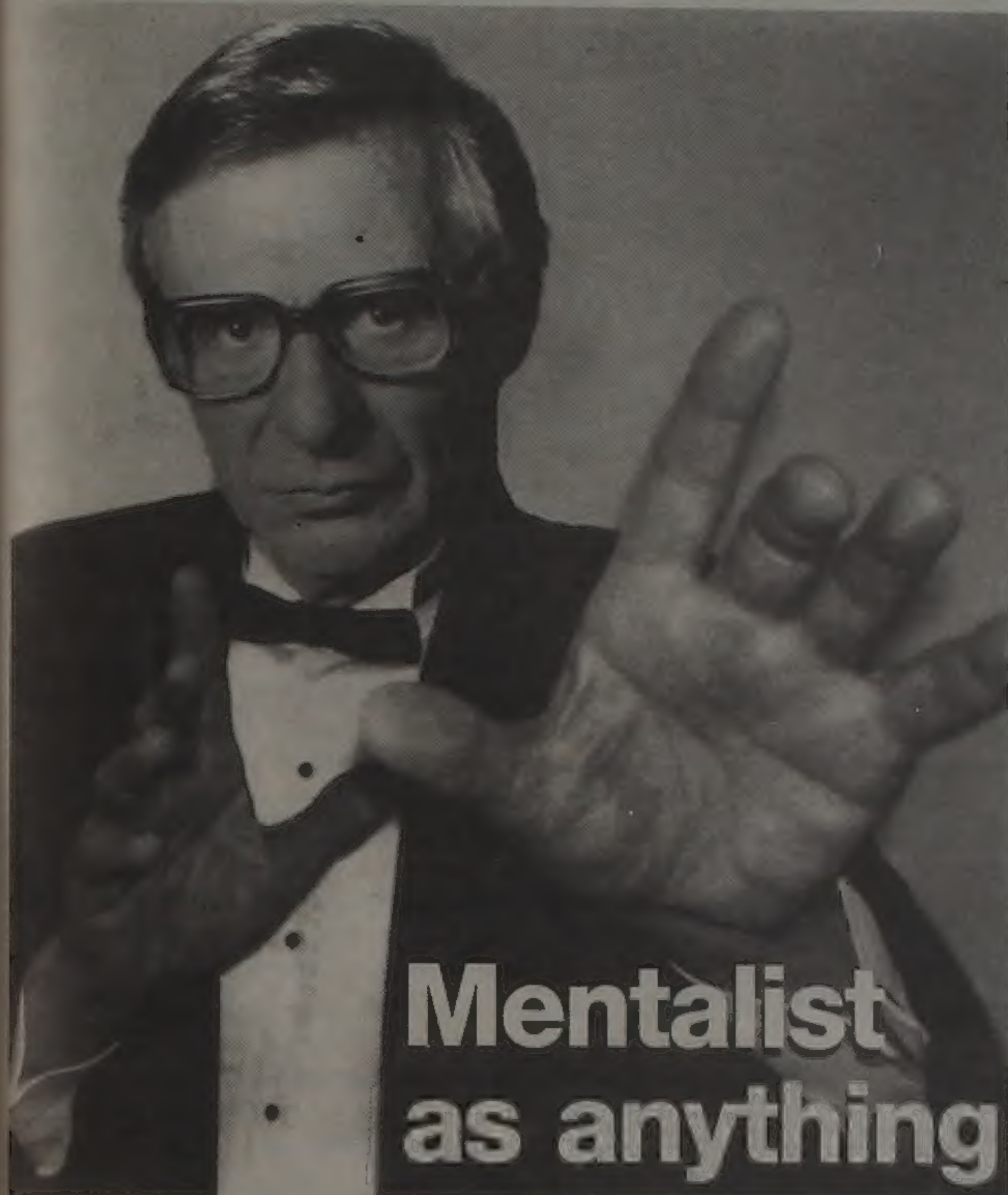
in unsafe food processing practices at slaughterhouses, overcrowded feedlots and other facilities. "There's a problem with industrial agriculture the way we run it right now," says Stensil. "This is a quick fix to solving that problem. I'm not sure the Canadian public would like feces in their food whether it's irradiated or not."

Even McMullen acknowledges food irradiation won't give the public 100 per cent risk-free products. "Irradiation is not a substitute for good manufacturing processes by the industry," she says. "We can't abuse the products just because we irradiated it." Stensil also worries food irradiation will expand Canada's nuclear industry. There still are no safe ways to dispose of radioactive waste, he notes. And food irradiation requires shipping nuclear fuels across the country, creating a security hazard in a time of heightened terrorism fears.

"We are inviting the nuclear industry to the table," he says. ☐



lifestyle



Mentalist as anything

An unpredictable
interview with
mentalist the
Amazing Kreskin

BY CHRIS WANGLER

There were three Ronald McDonalds for B.C. alone. Each one used magic in their show, usually something involving collapsible plastic Coke bottles and synthetic scarves. As Ronald's erstwhile roadie, I lived in constant fear that some overzealous parent would expose his tricks before we launched into yet another sing-along rendition of "Head, Shoulders, Knees and Toes." No one did. In fact, audiences were mesmerized by the red and yellow clown—especially the children,

whose glazed-over expression I can only describe as "Jonestownian."

I'm sure the Amazing Kreskin will elicit similar responses when he appears in Edmonton. For more than 40 years, he has bewildered millions with his rather unique combination of magic, thought-reading and clairvoyance, which has earned him the title of "the world's foremost mentalist."

[preview] mentalism

Kreskin's résumé makes mine look pretty bleak. A longtime staple of the late-night TV circuit, he has worked with all the big names, including Carson, Regis, Letterman—even Bullard (whom he actually likes). Kreskin still headlines in Vegas—although he's not allowed in the casinos—and his audi-

ences range from Ohio pharmacists and Sara Lee employees to presidents and royalty, many of whom read his bestselling books. Cut from the same cloth as Dick Clark and Tony Bennett, he is an endangered breed of showbiz warhorse—perennially popular and always somehow relevant.

When I talked to him over the phone from his home in New Jersey, he seemed a bit exhausted from a performing schedule that includes more than 300 appearances a year. Almost 70, the occasionally scatterbrained but always engaging mentalist reminisced about famous friends, professional triumphs and even some failures. He's always been popular in Canada. For those of you old enough to remember, *The Amazing World of Kreskin*, a syndicated show originally produced by CTV, ran for five years in the 1970s. Kreskin tells me it was the second-highest rated program in Canada for its first two years. "Nobody could beat hockey," he laughs.

There's nothing butter

Magic is a small but important part of Kreskin's routine. For "about six minutes out of 90" he uses card tricks and other magic to butter up his audience. Then he launches into his rather remarkable mental feats. As he has often said, he relies not on otherworldly psychic abilities (like John Edwards and other charlatans claim to possess) but on the power of suggestion and audience chemistry.

He offered a somewhat elliptical explanation for his skills: "There is no such thing as hypnosis, but we are highly responsive to suggestion. And where suggestion is the most powerful is in groups. You cannot have a riot with three people. Thrillers are scarier and comedies are funnier with large movie audiences. Suggestion is a very powerful force."

Kreskin's intuitive sense is not limited to audiences. As is well-known, he makes predictions on a veritable cornucopia of topics. In January of 2001, he predicted that a major airline tragedy would occur in September. He

SEE PAGE 11

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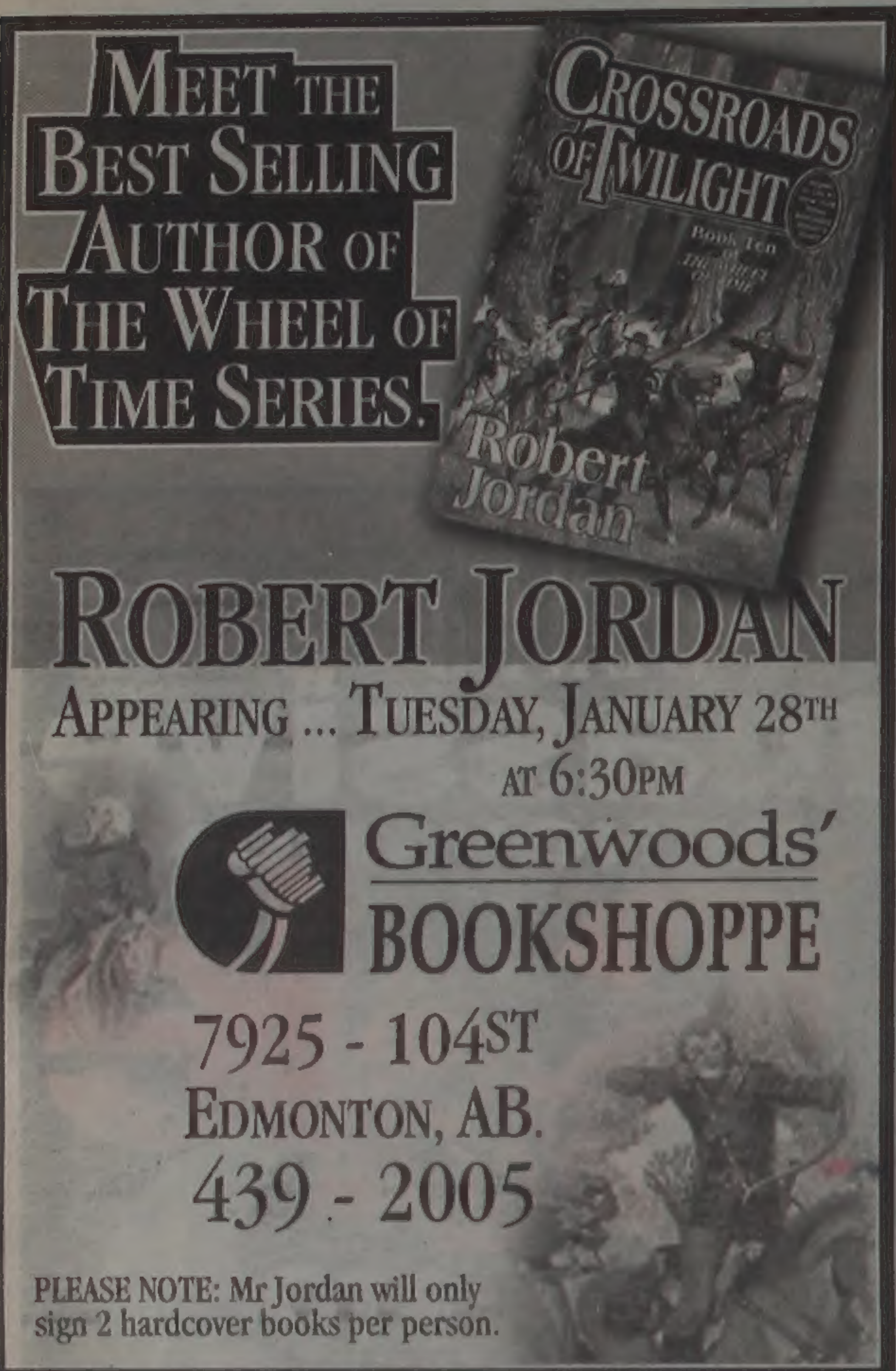
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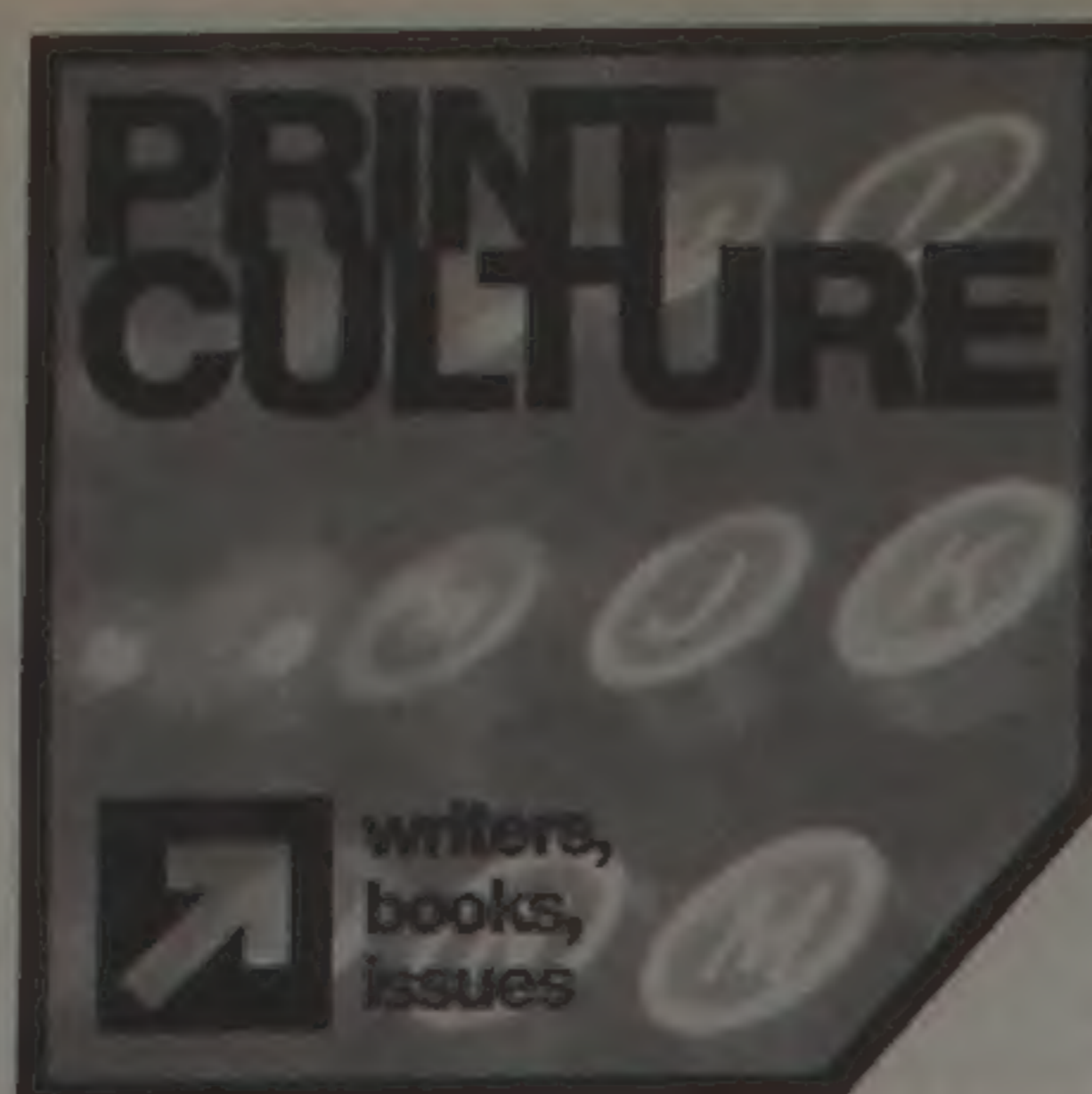
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BY CHRISTOPHER WIEBE

Culture shock

Print Culture is a biweekly column on writers and books that will take over the space formerly occupied by Moby Lives by Dennis Loy Johnson, who is leaving to pursue a career in publishing. I envision this transition as being more of a soft fade than a jump cut, because though Johnson was speaking from the cultural "centre" of New York, his column was as parochial as this one will be.

Edmonton is a literary town, but much of its activity happens below the media's radar. Publishing, despite the scurrings of fall publicity tours and the ham-fisted awards machinery, is hard-pressed to generate much concentrated public interest—word of mouth is registered over months rather than days. Aside from the occasional book launch, there are very few "excuses" for the media to register any notice at all of Edmonton's literary offerings.

One of my current obsessions (am I

dating myself here?) is a debate that had its heyday in the '70s—the idea of "place" and cultural community. Does it matter where writing happens? What relevance do local writers have to a city? To use Edmonton theatre as an analogy, does it matter that the vast majority of productions are performed and mounted by local artists? That our city has many playwrights and actors whose fans eagerly await their next productions? Few will remember that for the first half of the last century, travelling companies dominated local stages. Today, Edmonton has one of the most robust theatre scenes in the country due, in part, to the university's theatre school, dynamic theatre companies and appreciative audiences. To my mind, networks, friendships and rivalries are just as important to writers as they are to those in the business sphere. Contrary to the anti-terrestrial impulses of global capitalism, writing does not happen in rootless non-places such as oil platforms in international waters. Writing happens in a place, embedded in a community. It is a solitary vocation, yet an undeniably social one.

The relationship between place and writing is never simple. Distance is often the whetstone for the literary penknife. Alice Munro wrote her first collection of stories, *Dance of the Happy Shades* (1968), a chronicle of small-town life in southwestern Ontario, after living in British Columbia for more than a decade. Robert Kroetsch wrote many Alberta-centred novels while teaching at the State University of New York at Binghamton in the '60s and 70s and was strongly influenced by its intellectual culture. He may never have written his "Alber-

ta novels" if he hadn't gone east. And how do you begin, for instance, to unravel the geographical traces in exiled Chilean writer Ariel Dorfman's *Widows* (1981), a novel written in the United States, set in Greece (for reasons of censorship), but "really" about Chile under Pinochet?

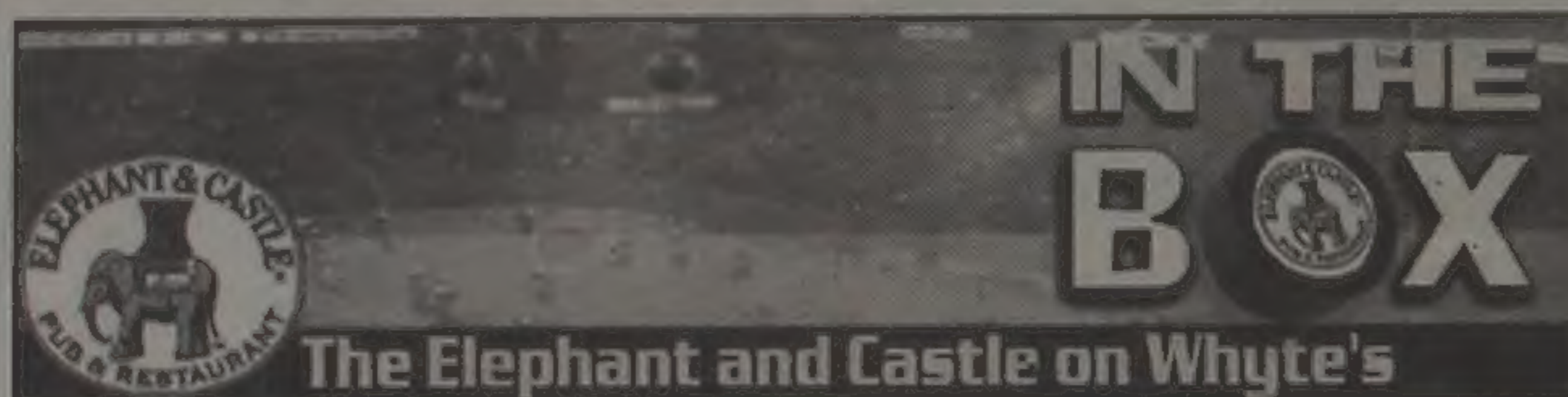
So these questions about place, directly or indirectly, will be one of my ongoing preoccupations in this column. I will be looking at who is writing in our midst in Edmonton, as well as literary happenings and issues hereabouts. I reserve the right, however, to make occasional excursions into the beyond of the "great unwashed," be they in Toronto or Stockholm.

A bard-dazed night

What better way to hammer a bottle of champagne on the bow of a new column than to consider the 2003 incarnation of the **12 Days of Poetry**, drawing to a rambunctious conclusion with a Robbie Burns fête/poetry bash this Saturday (January 25)? Organized by Edmonton's Stroll of Poets Society, the two-week-long celebration brought together 44 poets at 11 events held around the city. What struck me about the readings I attended at the City Arts Centre was the warm, open response that poets with vastly different styles received from the substantial and demographically diverse audiences.

Founded in 1991, the Stroll came together at a time when poetry open stages were infrequent in Edmonton and "poetry slams" (where poems are

SEE NEXT PAGE



**IN THE
BOX**

The Elephant and Castle on Whyte's

BY DAVID YOUNG
AND JOHN TURNER

Last week saw the Oilers play three games. On Thursday the team travelled to Los Angeles and shutout the Kings 2-0. Unfortunately, they squandered a 2-1 lead late in the third period on Saturday at home to Nashville and lost 3-2 in overtime. But after that defeat, the Oilers narrowly avoided being embarrassed 4-0 to the Calgary Flames (remember when they used to be scary?), losing 4-3 after a late comeback attempt on Monday.

John: The Oilers lost back-to-back games to the two teams who are battling for the title of Most Pathetic Team in the West. Let's start with the game in Calgary and the poor effort put forth by the Oil. What really bothered me about the loss to Calgary is that before the game even started the Flames had no hope of making the playoffs—win or lose. But the loss really hurt Edmonton. It seems the Oil could manage without Mike Comrie, but having Ryan Smyth out as well has really dampened the team's offensive output.

Dave: Smyth has been stellar in the past month or two. His absence leaves a hole the size of Jennifer Aniston's trophy case. It seems the team's guardian angel has moved on to greener pastures. The injury bug has

more or less avoided the team over the past couple seasons but has devastated them over the past few games. Injury report: Janne Niinimaa has been in and out of the lineup with a bad knee; Mike Comrie is still at least four weeks away from the lineup with a broken thumb; Anson Carter is far from 100 per cent healthy; Georges Laraque and Ryan Smyth both missed the Nashville and Calgary games and are day-to-day; the fans are sick of the team losing must-win games; and the Oilers' ranking in the playoff race is getting seriously hurt.

John: We can take some solace in the fact the teams not sitting in a playoff spot right now haven't done much to catch up to struggling teams like Edmonton. But a losing streak won't help right now.

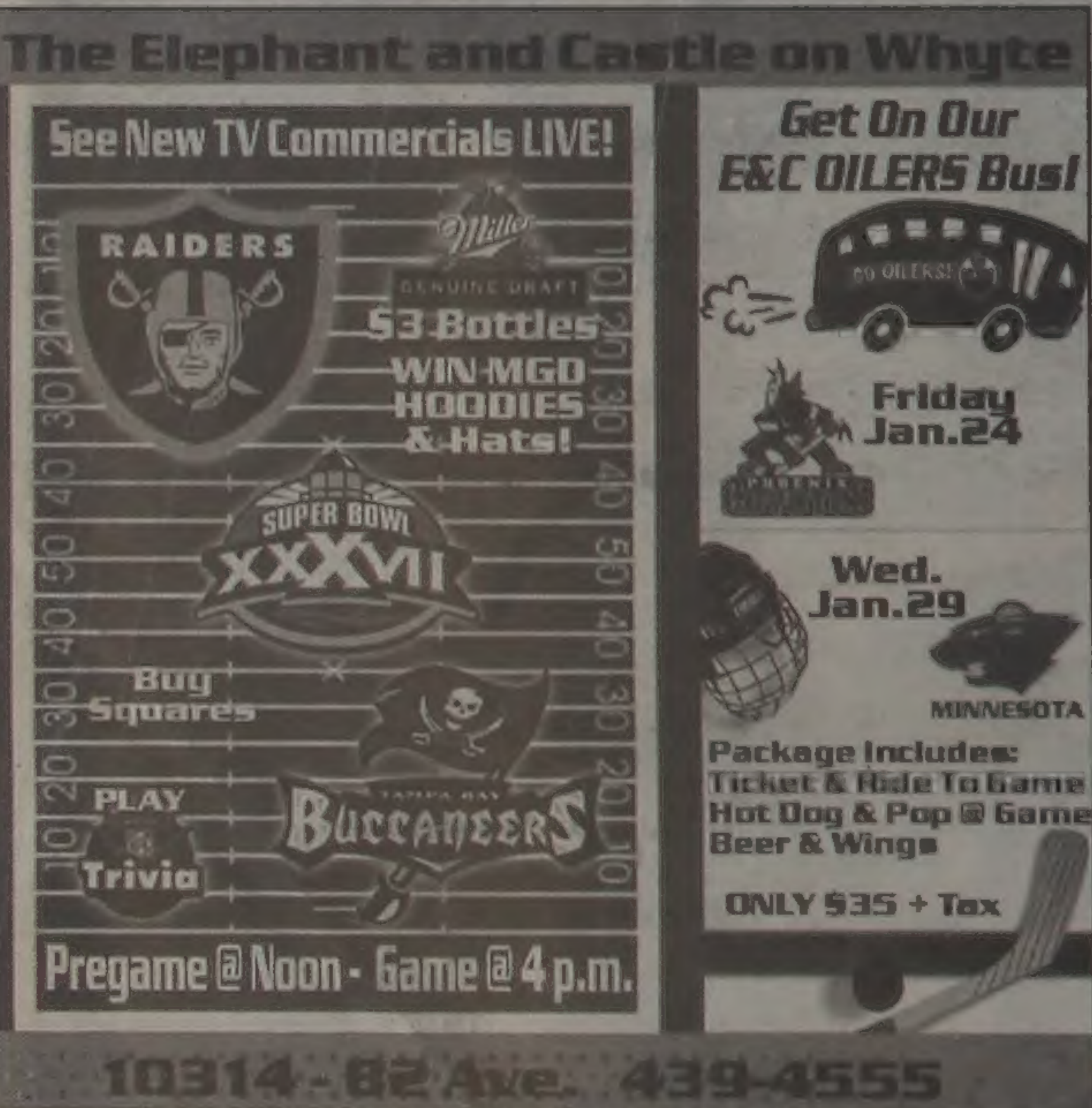
Dave: It was roughly this time last season the team went into the tank, going a month or so with only a handful of wins. It cost them a playoff spot. The team's play last week was embarrassingly typical. They waited to see how their opponent played (badly, both against Nashville and in Calgary) and followed their lead. But against more talented teams, the Oil can match up against the best in the league. Edmonton has to play their best game every night. They are capable. Do you know how bad and beatable Calgary is? Edmonton played

eight or nine great minutes of hockey at the end of the game and still almost beat them. Nine out of 60 minutes is not enough.

John: It's more frustrating to watch the team lose 4-3 after playing nine solid minutes in the third period than to see them lose 4-0. For one thing, I didn't get my free drink. (Long story.) But the way they played at the end of the game left me wondering why they couldn't show that grit from the start. This has been a problem with the Oil in past seasons and it's something they continue to struggle with.

Dave: Exactly. Kudos should go out to Eric Brewer and Ales Hemsky. Brewer was just named to the Western all-star team and Ales Hemsky was named to the YoungStars team. The experience should be helpful to Brewer. After all, all-star games are great for defencemen and goalies. At least he can scout the snipers in the East as they fly past him and he can't hit back.

John: I'm not a big fan of all-star games for that reason. If you take the hitting out of the game you lose too much. What has happened to hitting in the NHL, anyway? The game against Nashville on Saturday wasn't as boring as the Ottawa game, but the Oilers haven't been playing the physical game they've become known for. In the game, Fernando Pisani scored a nice goal that was disallowed because of an early whistle from an out-of-position referee. It was a goal that could have helped Edmonton win. Thankfully, the Oilers have much tougher opposition over this week. The real Oilers should show up again. ☺



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One good teat deserves another

NY window designers debate the crucial issue of mannequin nipples

BY CHRISTINA VALHOULI

It has been well chronicled that New York City's finest department stores spend countless hours—and thousands of dollars—preparing elaborate window and interior displays to impress and lure shoppers. Less chronicled, however, are the frank and often earnest discussions that department-store personnel have about whether or not their mannequins should bear erect nipples.

Nipples are a surprisingly big

deal. Since mannequins can cost up to \$1,000 each but clothing often varies by designer and season, the size, shape and direction of nipples can become a seriously contentious corporate decision. "If we're showing a Jil Sander suit, you can't have two dots poking out," says Linda Fargo, the vice-president of visual presenta-



tion at Bergdorf Goodman. She explains further: "I don't like how they break the line of the clothes."

Mannequin breasts in general can vary greatly from store to store. The dummies at Banana Republic are nipple-free and near-hermaphroditic, while trendy discount retailers

tend to favor Amazonians with torpedo ta-tas. For the most part, however, retailers agree that today's mannequins are bustier than their predecessors. Bergdorf gets its mannequins from a manufacturer called Adel Rootstein—a company known as the Rolls-Royce of dummies—where the current female mold, called Bubbles, is based on a "Britney Spears/Lolita-type girl," says Adel Rootstein executive vice-president Michael Steward.

Naturally, nipples can be a delicate issue, depending on the retailer. Ann Kong, a professor at the Fashion Institute of Technology, says that when she worked at Henri Bendel in the 1970s, she and other employees used to darken the mannequins' nipples with lipstick. But when she went to work for Lord & Taylor, the attitude was different: "They were very, very down on nipples," she says. Kenneth Cole recently added nipples to its mannequins, but Bergdorf Goodman, Ms. Fargo acknowledges, will occasionally file them down.

Other stores will do a little nipple surgery if taste or fashion warrants. Barneys creative director Simon Doonan says his store uses a variety of mannequins, and most are of the asexual, nipple-free sort. But when he needs to cover a nipple, he says, "The easiest way to deal with it is with a cotton ball and a Band-Aid."

Customer reaction can be mixed. Doonan says that the Barneys stores in Dallas and Houston have received spates of letters from men "admonishing us for arousing them." The chief complaint Doonan hears, however, is that the retailer's mannequins are too skinny and promote anorexia. "I totally don't understand [that]," Doonan quips, "since most of the population is fat. I guess the mannequins aren't doing a very good job."



shops, poetry circles and smaller readings throughout the year.

Inclusiveness, in terms of both membership and leadership, has made the Stroll an extraordinarily resilient organization, one that is continuously expanding its audience. "Oral performance breaks down barriers," says founding member Ivan Sundal. "It is even better than publishing in print, in some ways, because there is an immediate audience response. Performance can inspire you and encourage you to think in new ways about your writing, perhaps make it more accessible."

E-mail Christopher Wiebe at printculture@vue.ab.ca



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Kreskin

Continued from page 9

thinks his most important prediction for 2003 also concerns 9/11: "We are in a war that could last from 10 to 16 years," he says. "If any more airlines go out of business, it will be because of random searching of passengers. It will discourage people and the U.S. government will help kill the airlines." Stay tuned.

Needless to say, Kreskin the soothsayer is not infallible. He ran into some hot water last June when he gathered hundreds of people outside Las Vegas to witness a UFO sighting. Nothing happened, so he was obliged to hand over \$50,000 to charity. He refused, claiming that several people had in fact spotted something after the cameras stopped taping. The regrettable incident earned the scorn of radio personality Art Bell, who confronted the mentalist in a rather awkward interview.

But Kreskin takes it all in stride, responding to skeptics with an old

magician's adage: "If you can't succeed, then you expose others." To this day he offers \$50,000 to anyone who can prove he uses assistants or confederates in his shows. But perhaps the most indisputable evidence of his skill remains his continued popularity. "I've been performing for 40 years," he says proudly, "and I've never been exposed."

As is his habit, Kreskin will perform his notorious cheque segment at his Edmonton show this Saturday. He will forfeit his fee if he cannot find his paycheck, which is usually hidden by a member of the audience. Although he admits failure on at least nine occasions, some of his successes are rather astonishing. Years ago, he found his cheque attached to a single champagne cork in a warehouse with 22,000,000 bottles. On another occasion, at New York City's Waldorf Hotel, he found the cheque stuffed inside a turkey. One can only imagine his explanation to the bank teller.

The Amazing Kreskin
Cowboys • Sat, Jan 25

Print Culture

Continued from previous page

composed on the spot) had not yet become popular. Stroll founder Doug Elves wrote in the first Stroll Anthology that "More and more of us who compose poetry feel that something must be done to expand the audience, to open the interchange between poet and listener, and make poetry more relevant to society again." Like-minded poets gathered quickly, drawing inspiration from the success of Edmonton's "Gallery Walk" and Old Strathcona's Fringe Festival.

From its beginning, the Stroll has roughly followed the same calendar, balancing inclusiveness with a structure that recognizes merit. The literal poetry "Stroll," open to all comers, is held on a Saturday afternoon in October, when as many as 100 poets read from their work at 10 or so venues along Whyte Avenue. An anthology of poems from every participant, is published shortly afterwards. From these offerings, a community jury selects around 40 poets to read during the 12 Days of Poetry in January, at which time audiences are asked to vote on their favourite poets who then mount the stage at the gala conclusion. The Stroll also organizes poetry work-

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Planet of the Apex



Even under less-than-ideal conditions, Okanagan resort is at its zenith

By DAN JANCEWICZ

I always had the impression that the Apex Mountain Resort was a smaller resort targeted more toward local riders rather than the international tourists who flock to Big White—sort of the Okanagan version of Marmot Basin. But after visiting Apex last week, I realized that what this place lacks in size (at least compared to the Big White mega-resort) it certainly makes up for in challenging runs, low prices and great staff.

The drive from Edmonton to Penticton took approximately 11 hours. Upon arriving in town, I had to stop for directions to the resort, as there were no obvious signs showing the way from town. Even after a kindly local pointed me in the correct direction, I had the nagging suspicion I was still on the wrong path, but I wasn't lost; the resort turned out to be at the end of a super-twisty road that would make a great rally race circuit. It had beautiful sights too, the fresh frost making a vivid contrast with the browns, greens and purples of the trees and plants. Keep an eye out for the wildlife: I've never had to dodge a

pig wandering freely on the side of a road before.

Go Wes, young man

Once we reached the resort, my partner in crime Mike and I were treated to a tour of the slopes by a couple great instructors named Wes Thompson (he's a boarder) and Mark Billups (a skier); request them for your lessons if you want to brush up on your skills. The panoramic view from the summit (which is well above the treeline) is amazing—you can see hundreds of kilometres in the distance and even get a pretty good look at the numerous moun-

tain ranges in that part of B.C. As we made our descent, we tried a few black and blue runs that brought us close to duplicating those colours ourselves. The conditions this week were not the greatest—the most challenging runs (and there are plenty of them) were unfortunately closed at the time, so we were left taking the softer runs by the triple chair. But we were so beat after our long drive that we didn't mind taking it easy on our first day. The triple-chair and the quad are the only main lifts.

Apex has been open for about 40 years now and the place has a rich history dotted with tales of wild stunts pulled off by local ski nuts. In the Gunbarrel Saloon, you might just meet shaggy Wild Bill, who's such a local legend there's a run named after him. Check out their wall dedicated to documenting the wild nights where the food is cheap (by mountain standards) and beers are numerous and varied. I didn't spend any more here than I would in a pub on a weekend in Edmonton.

After a few pints, I was fortunate enough to get a Cat-ride from Neil, who's been grooming the runs at Apex for 17 years and was proud to show off the fancy quarter-million-dollar Italian machine that would prepare the runs for the next morning. It was quite a thrill to descend the steepest parts of the hill with Neil; you virtually gaze straight down from a tilted position and feel like you're

about to plummet and tumble all the way back to the bar.

We crashed at the Coast Inn that night. The hotel has the requisite outdoor hot tubs (plus a not-so-requisite Thai restaurant), but Mike and I made use of the kitchenette in the suite to cook our own grub for the next day. The prices for accommodations, by the way, are a lot cheaper than for equivalent rooms in Banff. In the morning, head for the Hog on the Hill, where Brad will fix up your latté for prices even lower than your neighbourhood coffee joint in Edmonton.

SEE NEXT PAGE




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By HART GOLBECK

Avalanche claims seven

Mother Nature can be cruel and disaster can befall the best of them. On Monday morning, an avalanche near Revelstoke, B.C. buried a group of 20 skiers, killing seven of them.

The group was on a backcountry adventure guided by Selkirk Mountain Experience owner Ruedi Beglinger, who is well respected in the business and whose trips were rated by *National Geographic* as among the top 25 in the world. Although the Canadian Avalanche Association had released an alert Monday morning to beware of remote triggering, area locals were surprised by the severity of the avalanche since this year's snowfall accumulations are far below yearly standards.

The skis, the Limits

If you're up at Marmot in the next couple of weeks and looking for some adventure, you might want to give their new Outer Limits Mountain Experience a try. An experienced guide will take you into some of their more adventurous terrain and beyond. Check in at the Snow Sports School for times and prices.

January continues into February

The annual Jasper in January festival is in full swing and continues, counterintuitively, until February 2. Along with the \$37 lift tickets there are plenty of events still on the schedule. For food lovers there are chili cook-offs, Taste of the Town and wine-tasting functions. There are fun races as well including the annual Fun, Fat and Forty competition. Check out www.skijaspercana.com for times and event details.

Major demo

Salomon, Forum and Burton are holding demo sessions at Sunshine Village from February 15 to 17. Produce a driver's license and you can take these new beauties for a rip. The event is also an opportunity to check out a different sized board from the one you normally use. You never know—you just might be on the wrong one.

Bucks for boardercrossers

Lake Louise is hosting a boardercross and halfpipe event this weekend. There's some serious dough for both novice and experienced boarders, with payouts ranging from \$150 to \$800 for first place. In all, there are 10 categories with a total of \$10,000 up for grabs. If you want more details, surf to www.skilouise.com, click on the "Events" link and weave your way through to the registration and competition details.

Australian crawl

If you like those Aussies and the beer they drink, then you might want to spend the weekend at Panorama, where they'll be celebrating the land of wombats and vegemite. The Canadian Winter Triathlon Championships are on as well, but the competitors had better go easy on the Foster's, since the event consists of a seven-kilometre run, a 12-kilometre mountain bike race and a 10-kilometre Nordic ski. ☐

Apex

Continued from previous page

I must admit that I was more than a little skeptical about my trip to Apex. I had heard about the lousy conditions throughout the Okanagan and I was going to arrive in the middle of the week—not exactly the best time to check out a resort's nightlife. What a pleasant surprise it was, then, to discover how great Apex is, even without the parties

and tons of the white stuff. Make sure to bring your hockey equipment if you've got the room in your vehicle: there's a full-size hockey rink here (complete with Zamboni!) for pick-up games. You've got to appreciate a resort that still caters more to the locals and the hardcore riders rather than the real estate investors. Have I piqued your interest? Check out their terrain map, link to their on-hill facilities and check out the prices at www.apexresort.com/trailmaps.htm. ☐

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By RICK OVERWATER

Go, speed RCR!

With the death of the Motorola/ISF tour, the number of boardercross events available to aspiring competitors has dropped significantly. Fortunately, Resorts of the Canadian Rockies are still teaming up with Kokanee to put on a series every year, albeit with half the events they had two years ago. As it turns out, the cost of a 12-stop tour was simply too enormous—among other problems.

"There was really good interest, but we found that we weren't selling out the events," says Lisa Howard, RCR's corporate sales and events manager. "We dropped that to six BX races with a stop at each resort and they sold out. It was great."

Hoping to repeat last season's success, the series kicks off this weekend at Lake Louise and will continue with three more events (nine total) than last year. Other contest elements have been added to the program this winter so that all types of riders can get in on the action. Friday will see BX competitors charging out of the gate and on Saturday the contest moves over to the halfpipe. Slopestyle and Big Air comps are scheduled for later in the season; a schedule of all events, complete with registration information, can be found at www.skircr.com.

The RCR Kokanee Series is now the longest-running BX series in North America. Howard says one of the prime

reasons the series was developed was to provide grassroots support to up-and-coming world-class competitors. And she can cite well-known evidence that it works. "Scott Gaffney is one of the guys we used to see on a regular basis for a number of years," she says. "And he took his riding up to another level, winning medals at the X-Games and the U.S. Open."

It's always been normal to see the odd "ringer" show up, and on more than one occasion, seasoned pros (often the clan known as the "Banff Boys") have come back to their old stomping grounds to compete. Due mostly to the reduced snowfall, it's been a slightly slower season as far as events go and there's always the chance that an increased number of pros will turn up.

"We're often surprised by the guys that walk in in the morning and throw their \$25 [entry fee] down," says Howard. "I doubt they'll show up just for the prize money we're offering." Prize money in the men and women's categories for first- through fourth-place finishers is \$800, \$400, \$200 and \$100 respectively. While that may not be on a par with the winnings up for grabs at the big U.S. events, \$800 is still pretty good for a day's work and inevitably somebody like Banff Boy Andrew Hardingham—who showed up last year for a contest and snagged first—arrives in the morning. "If he's not off somewhere else competing or shooting, we'll probably see him," laughs Howard. "Much to the dismay of the other riders." ☐

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What's the Big idea?

Big White offers big fun, even if you don't have the big money

By DAN JANCEWICZ

The last time I paid a visit to Big White was approximately seven years ago. I saw only a small percentage of the mountain, but I was impressed by the huge number of facilities—not to mention the condos! Condos! Condos galore! You see, Big White has a bit of a reputation. Some call it Big White-Out—the clouds that deposit loads of champagne powder upon the hill often gather so thickly on the mountain that you'll be scraping your goggles on every trail and hoping to God that you don't inadvertently go down the wrong turn. Thankfully, on this trip we were treated to the bluest of skies on the clearest of days, and as a result we saw some absolutely phenomenal terrain.

Once again, I was overwhelmed by the huge number of dwellings long before we even arrived at the adminis-

tration building. This resort provides all varieties of accommodations for a staggering variety of guests. Big White can be a virtual town of 11,000 people at its busiest and has a lift capacity of up to 23,500 skiers *per hour*.

Things weren't always this way. Not long ago, Big White was on the brink of going into receivership, when an Australian ski resort tycoon named Mr. D. Schumann stepped in to save the day. His family spent

area

millions on infrastructure and turned the place into one of Canada's most successful ski operations. Moreover, other than the private condos and homes, the Schumann family owns *everything* on the hill. If you've ever been to Big White you've probably marvelled at his massive mansion right in the heart of the village facing the main rental/retail/activities building, the Village Centre Mall.

To keep everybody happy, the village on the mountain provides all the amenities necessary to keep your stay

as homey as possible. There are many, many restaurants, a deli, a bakery, a grocery store with a video rental hut, a world-class daycare, a skating pond with rentals, a spa—even a dedicated RCMP station, which should give you an idea of the sheer size of this place. Even if you're not in the mood for boarding or skiing, you can go snowmobiling, snow-shoeing, cross-country skiing, tube-riding or even dogsledding. You can take a helicopter tour of the Okanagan valley and even descend to take a winery tour. Yikes! You can't possibly get bored here—at least, if you've got the money.

Über and unter

The place may be aimed principally at those über-rich Bay Street investors and their lawyer wives, but that doesn't mean you can't get by very comfortably even if you're not exactly lighting \$100 cigars with \$500 bills. The resort features two hostels from the Samesun Hostel Network where, for around \$20 a night, you get your bed, cooking facilities, common area and hot tubs. It's an unbeatable value,

unless you get the private room for only \$49 a night. Book a bed or room early though, as the larger of the two hostels has beds for a mere 76 people. If you're outta luck with the hostels, the Whitefoot Lodge has \$50 rooms, but you'll miss the chance to meet the terrific assortment of people that you get to mingle with at a hostel.

Eating at the resort is another matter altogether. Expect to pay average mountain prices (which are always high, whichever way you look at it) for the numerous daytime eateries. The cafeteria in the Happy Valley day lodge has fairly reasonable prices and a great selection. Even the huge number of Aussie staffers who alternate between continents during the winter seasons can be satisfied with the burgers, which feature toppings as downright down-under as eggs or beets. If you're feeling a might bit peckish in the evenings and have a little (or a lot) more cash to spend, you might try either the Powder Keg for Greek cuisine, or China White for "Chinese." (I'll explain those quotation marks in a little while.)

The Powder Keg can be found inside the Inn at Big White (which was known as the Coast Hotel before the Schumanns took over). There, I ate the lamb souvlaki which came with potatoes, Greek salad (with a really nice, mild feta) and rice. With fresh buns and beer, this massive and delicious meal came to \$35 after taxes and tip—a bit more than I would have wanted to pay before I saw the food and started shoveling it into my yammer, but certainly worth the splurge.

For about \$25 after beer, taxes and tip you can eat at China White. Not a bad deal for a dinner buffet, but hardly an authentic Chinese dining experience. Make all the restaurant-as-drug-front jokes you want—I mean, isn't "China White" a term for smack?—but I think the name actually refers to the lily-white skin of the staff and the saddest, most Western excuse for Chinese food you'll ever encounter east of Vancouver. Even the noodle dish we sampled from was a white-bread rehash. I'm afraid

living in Edmonton has spoiled us when it comes to foreign eats. If you're on a really tight budget for dinner, you may be better off grabbing some pizza-by-the-slice around the corner near the deli.

Falcon and the snow, man

Even with the crappy conditions the Okanagan's been suffering this season, Big White has a huge amount of terrain with a great variety of runs, although some chairs (e.g., Falcon) are not open yet. In spite of the hardpack, as soon as the sun got way up the main runs softened up a fair bit and made things a lot more fun. Be sure to check out the massive snow ghosts in the run called Enchanted Forest. It's hard to find on the map, but it's well worth getting lost in there with a few friends. Then whip down either the (currently powderless) Powder Gulch or Powder Keg runs to the Powder Chair for a short and challenging blast on hardpack. Of course, conditions will likely be much better by the time you read this. Also, if you happen to be unfortunate enough to be caught in a white-out, Doreen, our host-on-the-hill, informed us to stick to the Black Forest Express lift, which manages to somehow stay clearer—as well as less crowded—than the rest of the hill.

If you aren't keen on driving all the way from Edmonton, you might want to catch a flight to Kelowna with WestJet. They offer an early-morning flight in on Fridays and out on Sundays, which works really well for the weekend skier. You can call Big White's central reservations office, as they get a good rate with WestJet. They'll set you up with a great package (flight, accommodations and lift tix) for a cheap holiday in a truly world-class resort. Keep your TV locked to the Weather Channel and look out for any of the incredible dumps that hit the Okanagan valley frequently (like the one they got just two days after I left Big White—*grrrr!*) and call the office at 1-800-663-2772. ☺

Getting nailed, getting hammered

Want some tips on Okanagan nightlife? All you have to do is axe!

By DAN JANCEWICZ

After a day of riding the slopes, what could be more enjoyable than a couple of drinks and some socializing? Fortunately, the Okanagan resorts I covered in this issue—i.e., Apex and Big White—have more than enough pubs and bars to keep everybody in good spirits, whether you're after unique entertainment or are simply out to get hosed. Just keep in mind the day you choose to arrive. Holidays (both Canadian and American) tend to be quite raucous.

At Apex Mountain Resort, my bud Mike and I headed to the **Gunbarrel Saloon** for a few drinks and a bite to

eat. This pub has been named the top ski bar in Canada by a number of publications over the years. Things were pretty quiet the night we stopped by, but I've heard many colourful stories of the raucous, booze-fueled nights there. The Gunbarrel is a pseudo-western bar as far as the décor goes, but that's where the pigeonholing ends.

Start with a pint (or more) of local brew to wash down their steak sand-

nightlife

wich. It's a thick-ass slab of beef that comes with fries *and* a salad for about \$11. It was really a pretty darned good value, considering resort price mark-ups. After a few more drinks, you might finally notice the strange upturned log with nails pounded into the top. Spotting the curious expressions on our faces, Mark, a local ski instructor, taught us the history of and rules to Nägling. (The game's

name is derived from the German word for "nail.") A circle of contestants take turns using the pointy end of a pickaxe to drive a nail all the way into the log—ideally in one shot. (That way, you can avoid having to buy a round for everyone else.) According to legend, the pastime was invented by a few Germans stuck inside a snowed-in cabin with nothing but a pickaxe, nails and bottles and bottles of liquor.

After you've downed a few glasses of schnapps, you might want to sober up a little before walking back to your hotel room. In the dining room of the Saloon, get a traditional shot of Gunbarrel coffee, which consists of some flaming Grand Marnier poured down a shotgun's barrel into an assortment of liqueurs and coffee.

Saved by Labelle

At the much bigger and more international resort in Big White, the

drinking establishments are a bit more conventional, but no less fun. For the upper-20s-and-up crowd, the bar of choice is **Snowshoe Sam's**. There, the entertainment is often live rather than just canned. A musician and comedian by the name of Mark Labelle plays Tuesdays to Thursdays. Apparently he has a repertoire of more than 2,000 tunes in every genre (including TV theme songs) and he takes requests. He's completely unpredictable and irreverent—even more so when you're pissed out of your tree. Watch out for the splashing water when he croons that "the weather started getting rough" and "the Minnow would be lost, the Minnow would be lost."

More up my alley in Big White is **Raakel's Ridge Pub** just off of the Perfection run. Mike and I arrived the night following payday, so it was quite packed in there, mainly with resort employees. The scene reminded us a lot of the Power Plant at the

U of A, more because of the energy than the layout. The demographic is definitely younger than in Snowshoe Sam's—many of the patrons are lifties, instructors and restaurant and hotel staff from all around the resort. Getting completely licked was the theme for the evening, with several drinking contests conducted in the back. (Apparently, a big rivalry was being settled between some Canadian and Australian staffers.) A hilariously healthy reminder of the province we were visiting was the aquarium-like room that the bar has set aside for smokers to sit in and enjoy their cigarettes.

On a much more sobering note, it was also Avalanche Awareness Day. The patrol fellas were selling raffle tickets in order to raise funds following the B.C. government's decision to pull their funding for this truly worthwhile group of lifesavers. As if this bar full of people needed a real reason to drink this night. ☺



Lake, rattle and roll

Lake Louise bumps rebound from less-than-ideal early-season conditions

By HART GOLBECK

I'm not big on bump skiing and it's been a few years since I've tackled the big ones. Nevertheless, the lure of the back bowls at Lake Louise was strong enough to inspired me to take them on one more time.

My last memories of this area, now dubbed the Jewelry Box, are frightening; I spent a few hours there assisting the ski patrol as they skidded my sled-packaged buddy Randy down the steep bumps. Randy had cracked a few ribs while slamming into one of the hill's many monstrous bumps.

He's okay now, I'm glad to say, and I quickly put that unpleasant incident behind me when I got my first glimpse of the spectacular Mount Whitehorn. I navigated slowly at the start but soon got into the rhythm with the six centimetres of snow that had fallen the previous night cushioning the blows. Navigating the bumps seemed easier than I remembered, but perhaps the shorter parabolic Elans I was wearing had something to do with it. I finished

taming Ridge Run and Whitehorn 1 in one piece and spent the rest of the day cruising Larch Run and Bobcat. (That's one of the great things about Lake Louise, by the way—there's such a variety of terrain that, depending on your mood, you can spend hours searching out steepes, deeps or long cruisers.) The area has 113 runs and a few bowls and about 16 to 20 runs on a good day. You do the math: you'd have to spend a week here to cover all that territory.

To keep the boarders happy they've spent a lot of time and dough installing all the toys in the Showtime terrain park. There are C-rails, S-rails, a double barrel rail as well as tabletops and, of course, the superpipe. This beauty has 15-foot

walls and a 17-foot transition and although I've taken my skis into a pipe

before, this was not going to be one of those occasions.

I never feel like a trip to Lake Louise is complete without visiting Temple Lodge for a brewski and a trip to Beavertails to satisfy my sweet tooth with one of their fresh-baked pastries. Cinnamon and sugar are by far my favourite toppings, even though they don't go that great with a malt beverage.

Like all of the mountain resorts, Lake Louise has been stricken with marginal conditions at the beginning of the year, but steady nightly snow-

falls in the past week have dramatically diminished the icy patches and elevated the runs to peak conditions. It certainly was great to tackle the steepes, and next time I'm back I'll be taking on Rock Garden. ▽

Lake Louise

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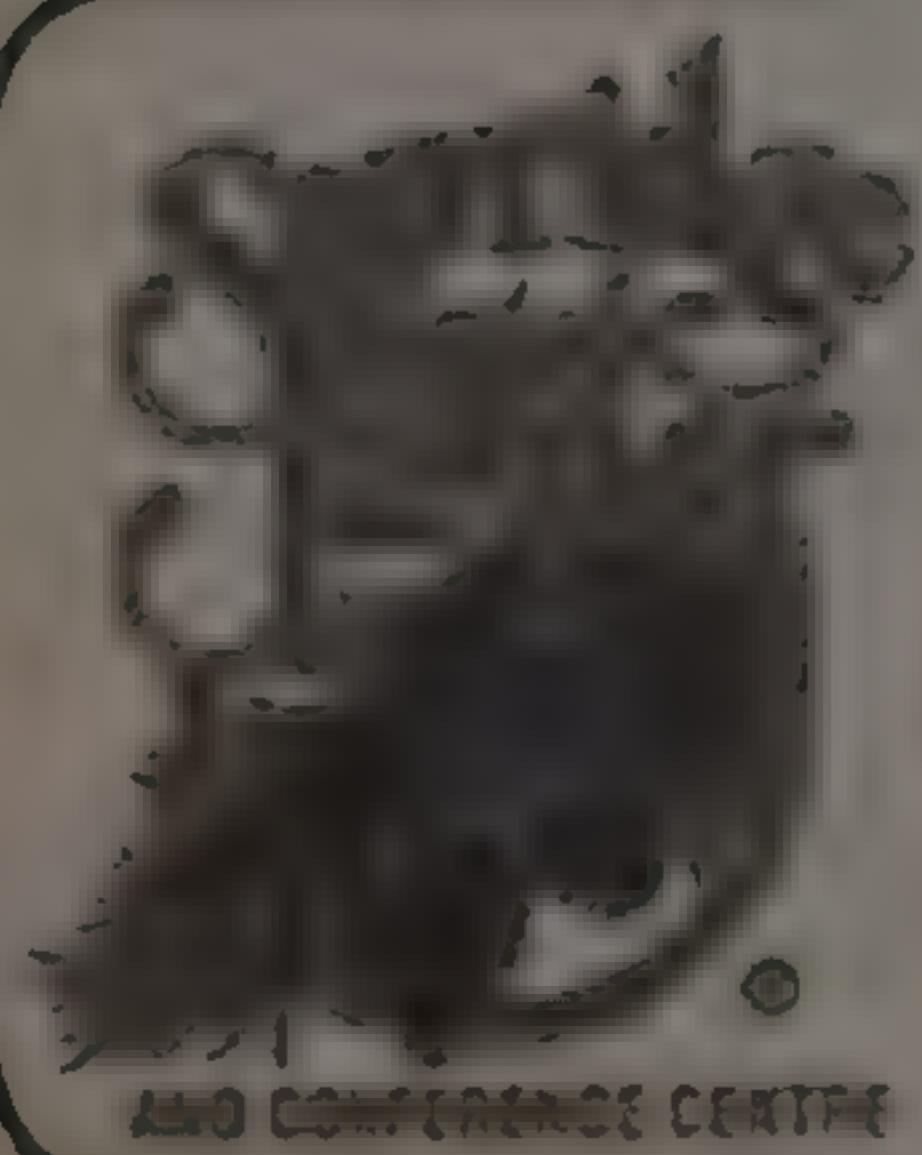
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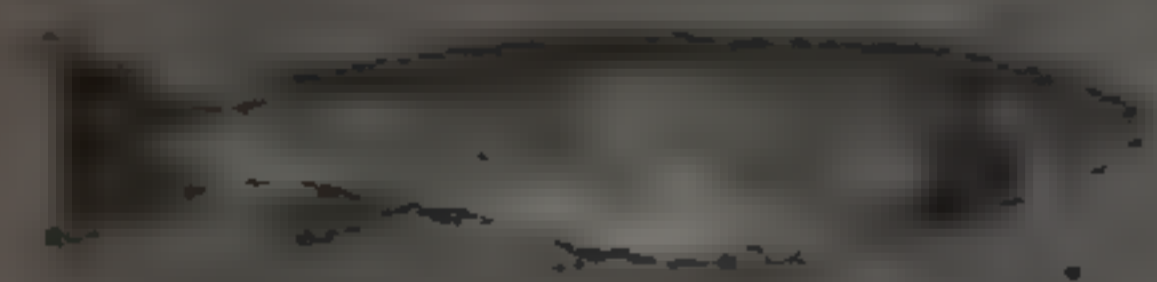
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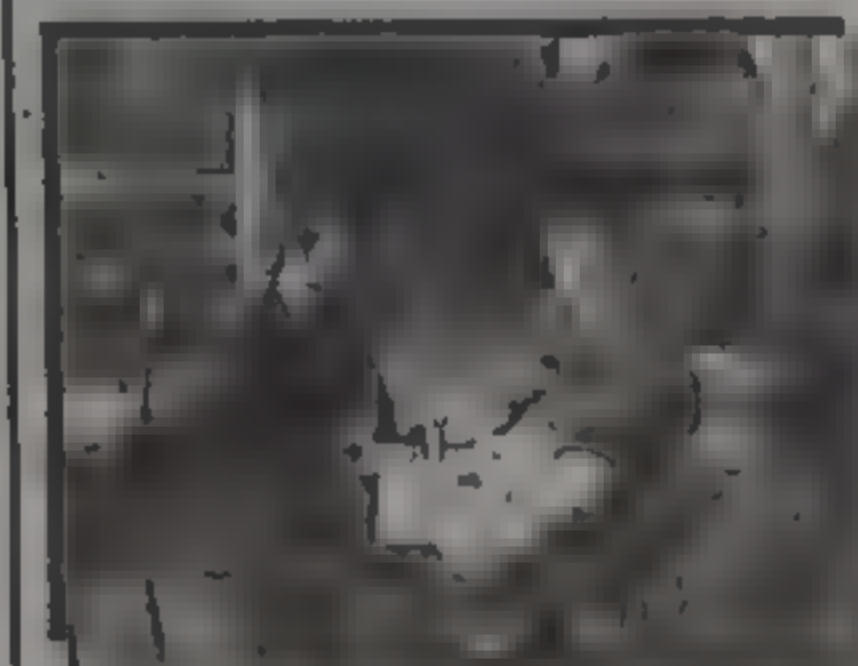
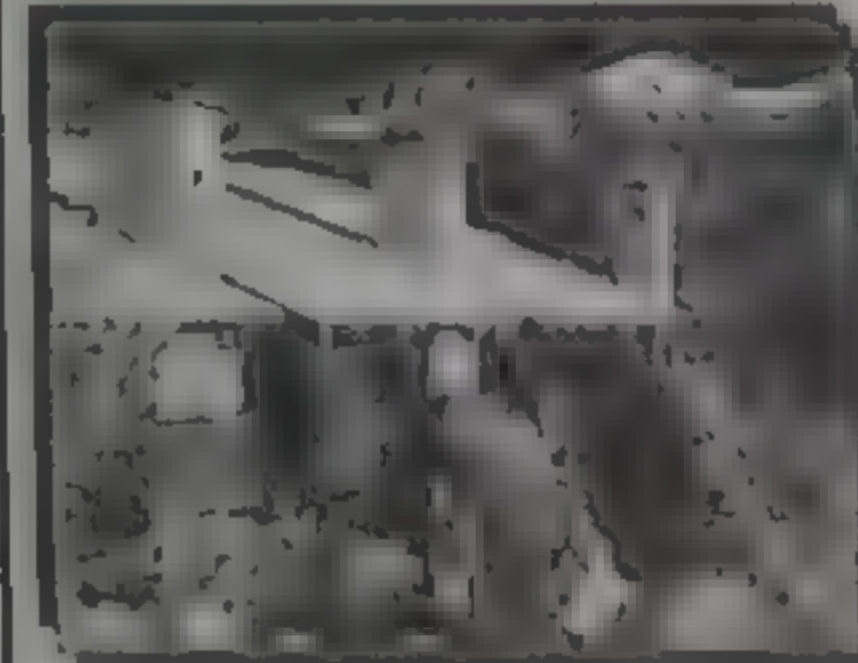
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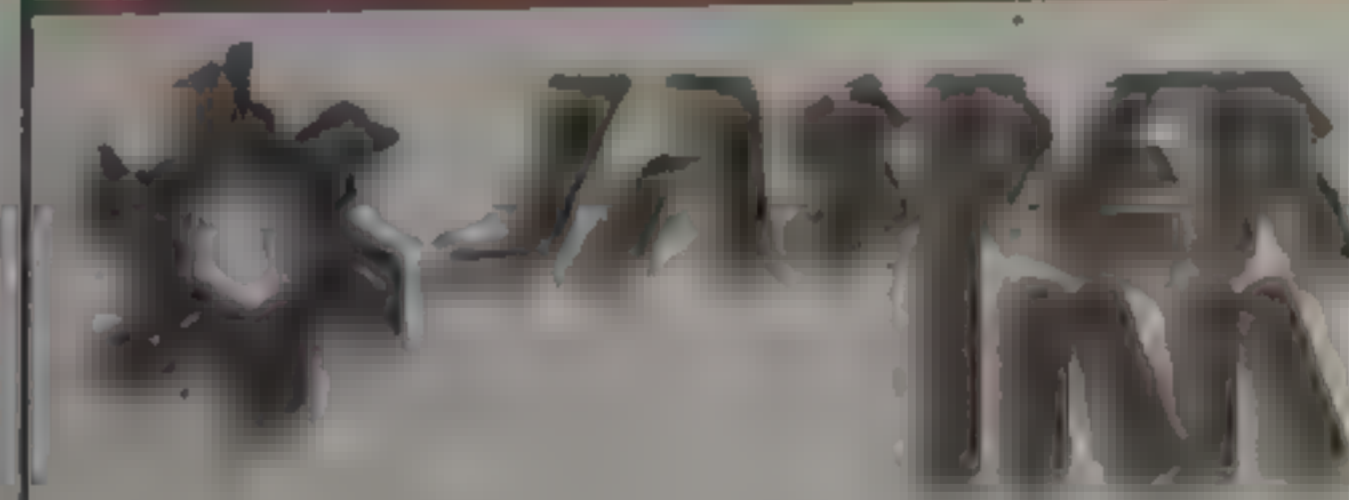


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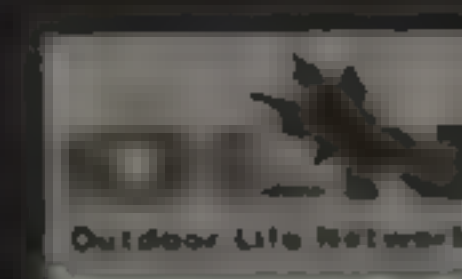


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VUEWEEKLY

I know this much is Drew

Boardercrosser Drew Neilson prepares to rebound from a low-profile season

BY RICK OVERWATER

He may be one of the reigning kings of Canadian boardercross, but Drew Neilson's interests extend well beyond the BX circuit. "I'm trying to diversify a bit and not be known just as a single-discipline guy," says Neilson. The fact he says this via cellphone as he returns from a surfing trip in Tofino, B.C. should be sufficient proof that being the Canadian Snowboard Federation's top-ranked boardercrosser isn't enough to hold his attention. But Neilson intends to offer concrete examples between BX competitions this season.

"I'm going to follow the FIS tour and maybe try a few halfpipe competitions," he says. "I can get some starts in Europe if I earn some points in some smaller contests around here first." Keep in mind that this is the guy who beat Shaun Palmer, perhaps the most consistent boardercross winner ever, to take first place at the 2000 X-Games, not to mention racking up a heap of top-three finishes on the FIS tour last season and claiming the ISF championship in Laax, Switzerland. So why would he deviate from the part of snowboarding that put him on the map, landed him a spot on the Burton team and (unlike many athletes pursuing a career in snowboarding) easily paid the rent?

"Things are not quite as good as they've been the last couple of years," says Neilson. Chalk it up to bad timing on a cosmic scale. Not only did the Kokanee Boardercross shrink from sight, but the ISF also folded—and with it went the world's best boardercross competitions. "It's unfortunate," Neilson says, "because now I'm relegated to the FIS tour. It's good, but the talent pool is not as deep—I don't see the friends I used to race against who pushed me to be a better rider."

Burton fink

The big bummer, however, is not Neilson's diminished competition level but the reduced exposure that comes with it—which is the main reason Burton cited for their decision to let Neilson's fairly lucrative contract with the company expire in September. The split was amicable and should boardercross (known as snowboard cross on the FIS World Cup circuit) become an Olympic sport in 2006 as anticipated, Neilson says they may have use for him

again. "I'm still riding their gear because I know I can win on it," says Neilson. His deal with Oakley and salaried contract with Swatch still remain, and if his first-place BX finish at the FIS season kickoff in Valle Nevado, Chile, is any indication, Neilson has lots to look forward to.

Seeing as how he coaches halfpipe every summer at the Glacier Snowboard Camp (owned by well-known Canuck rider Ben Wainwright) and took a number of B.C. provincial halfpipe championships in the '90s, Neilson's halfpipe aspirations make sense. After all, he missed making the '98 Olympic team by only one spot. Besides hitting the FIS tour in Europe, Neilson will still likely kill several BX comps,

including the X-Games at the end of January. Should boardercross become an Olympic event, he'll again focus on it exclusively in the seasons to come.

And given the endless controversy that surrounds judged Olympic events, be it halfpipe or figure skating, that's something Neilson is confident will happen. "Boardercross is the best to watch," he says. "And the first one down the hill wins—it's super-simple to understand." ☺

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The EASYRIDER Condition Report

Local

Rabbit Hill - 70cm base, 28cm of new snow in the last 7 days, All lifts & runs open
Snow Valley - 70cm base, 21cm of snow, All lifts open
Sunridge - 70cm base, 21cm of new snow, 10 runs and 6 lifts open

Alberta

Sunshine - 110cm base, 13cm of snow in the last 4 days, 12 lifts 86 runs open
Lake Louise - 104cm base, 9cm of snow in the past 4 days, All lifts open
Wintergreen - Opening Feb 1
Fortress - 45-77cm base, 5cm of new snow, 16/47 runs open
Marmot/Jasper - 65cm base, 8cm of new snow, 55/75 runs 6/8 lifts
Nakiska - 57cm base, 5cm of new snow, 4 lifts 23/32 runs
Mt. Norquay - 75cm base, 12cm of snow in the past 7 days 14/28 runs, 3/5 lifts
Castle Mt. - 131cm base, 5cm of snow in the past 7 days, 40/59 runs

B.C.

Silver Star - 133cm base, 1cm of snow, 7 lifts and 99/100 runs open
Big White - 144cm base, 0cm of new snow, 12/13 lifts and 110 runs open
Apex - 104cm base, 0cm of snow, 4 lifts and 38 runs open
Sun Peaks - 101cm base, 0cm of snow in the past 7 days, 9 lifts and 113 runs
Fernie - 160cm base, 1cm of snow in the past 7 days, 10 lifts, 106 runs
Kimberley - 91cm base, 5cm of snow in the past 4 days, 6 lifts, 65 runs
Panorama - 206cm of snow all season, 10 lifts and 90+ trails open
Fairmont - 10cm of new snow in the past 7 days, All lifts and runs open
Kicking Horse - 101cm base, 3cm of snow in the past 7 days, 73/78 runs open
Red Mt. - 200cm base, 4cm of snow in the last 3 days 83/83 runs
Whitewater/Nelson - 185cm base, 0cm of snow in the past 3 days, All lifts
Powder Springs - 175cm base, 47cm of snow in the past 9 days, All lifts open

U.S.A.

Big Mt - 139cm base, 2cm of new snow, 8 lifts open
49 North - 127cm base, 2cm of new snow, All lifts open
Mt Spokane - 86cm base, 2cm of snow, 80% of lifts open
Big Sky - 76cm base, 2cm of new snow, 18 lifts
Red Lodge Mt - 114cm base, 1cm of new snow
Schweitzer Mt - 157cm base, 0cm new snow, All trails open
Lookout Pass - 132cm base, 10cm of new snow, All trails open
Silver Mt Resort - 83cm base, 5cm of new snow, All lifts open

All conditions accurate as of Jan.22, 2003

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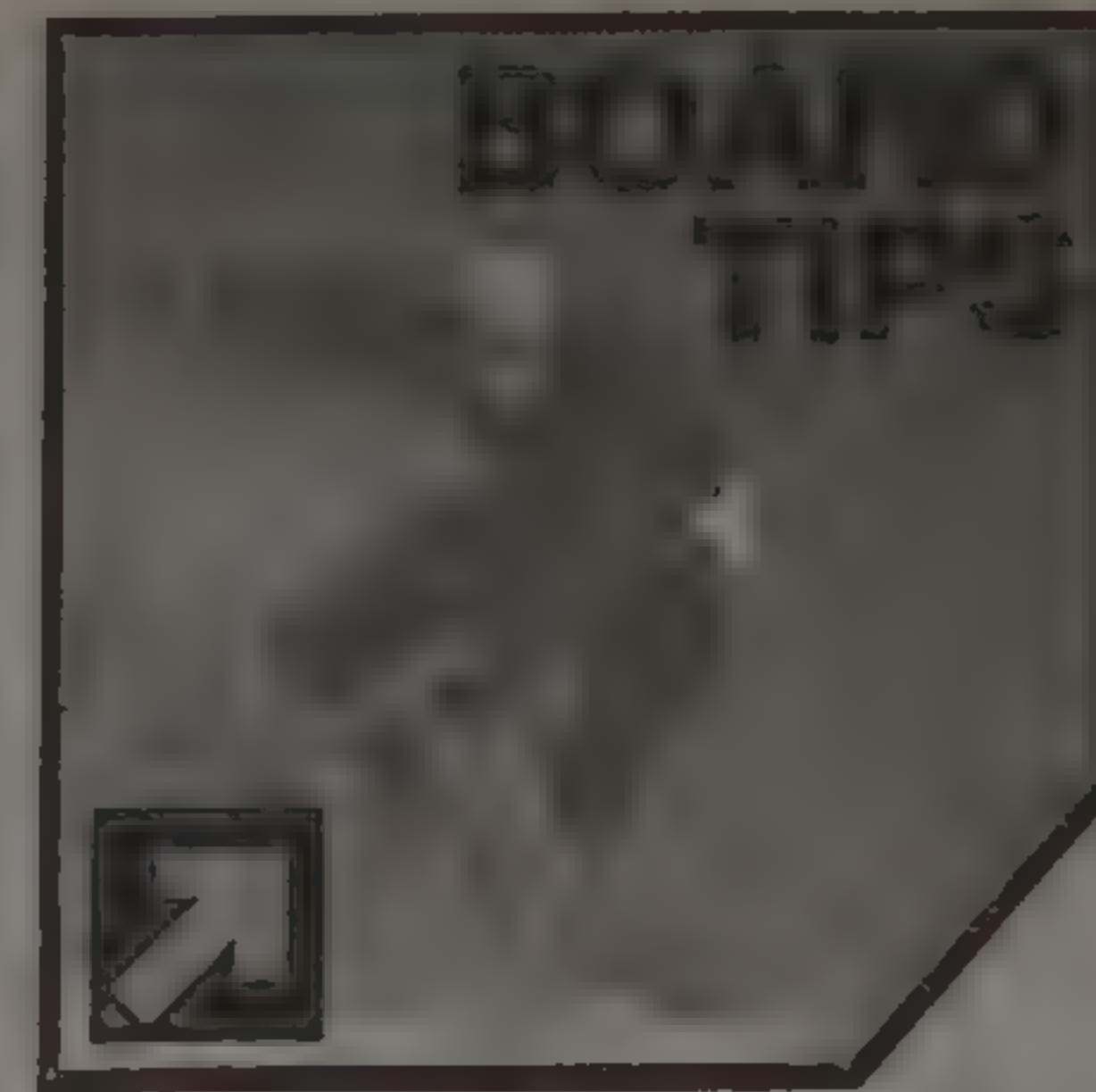
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BY DAN JANCEWICZ

Hello, ollie!

This week's board tip comes courtesy of Wes Thompson at Apex Mountain Resort. While I was touring the hill with him, he suggested we work on refining our boards' natural ability to pop after applying some flex. Understanding how much spring there is in your board can greatly improve your ability to perform a variety of freestyle tricks—something I definitely want to work a lot more on, especially learning how to ollie. The ollie is a staple of freestyle riding so it's about time I put sheer speed aside and learned how to have some fun on terrain more varied than the steeps.

First, start on a mostly flat run. Apex, for instance, has some long, slow and gradual descents to the lifts. There, you can practice your first steps towards the ollie. Basically, all you need to do is point your hand approximately two feet beyond either your board's nose or its tail, then apply a lot of lean with your body to help you flex your board and reach that spot you're pointing toward. You'll find that the board will want to slide on its own in the

opposite direction to the foot you're leaning onto; you'll also seem to go exponentially faster as the slope gets slightly steeper. Practice getting more flex out your board with every attempt until you can eventually proceed in a straight line downhill while riding on your tail—that's called a manual, pretty much the same look as in skateboarding.

After a bit of practice, it was time for me to put the manual to rest and put together the ollie. First, ride in a straight line and get well-centred over your board. Once you're ready to take off, place most of your body pressure over your rear foot. As you push down with that foot, try to load as much pop out of your board's tail as you can, all the while lifting your front foot up. Then, quickly lift your back foot—the move will be greatly enhanced by the board's own natural spring. At this point you'll be in the air (how high you get will depend on how much you bring up your knees). Simply land on the flat base.

Using the board's pop in an ollie will make your take-offs absolutely huge, even on little bumps, which means you can then start spinning and grabbing. Ollies help you centre yourself as you alternate pressure from both feet up and down. Jumping over obstacles becomes a breeze and making the airs gets more "active." As well, some rail slides or funboxes require that you ollie onto them without the assistance of a ramp.

Finally, consider the board you're using for the ollie. Naturally, a stiff free-riding board (which is made to hold edges in hard snow and under high speeds) will not let you ollie very effectively. Therefore, beg, borrow or steal a freestyle board (like I'll have to now that I've grown out of mine) and get popping. ☺

Freestyle in Fernie

Resort gets its first crack at hosting a World Cup event this weekend

BY STEVEN KENWORTHY

There'll be some high flying at Fernie this Saturday and Sunday as the World Cup Freestyle circuit comes to town. For the first time ever, Fernie Alpine Resort will host an FIS World Cup event, and 200 athletes and officials from more than 20 different countries will be running dual mogul and aerial competitions on the Bear and Silver Fox runs.

Event director Dan Savage—no, not the sex columnist—sees the competition as a chance to showcase the town and resort to the world. "Fernie's snow is legendary," he says, "but it's really the people here that should be. The town and businesses are as excited about the World Cup event coming to Fernie as the athletes."

Hosting a World Cup event is

just one more step in Fernie's evolution over the last half-dozen years, during which it's transformed itself from a popular regional hill into a world-class destination. New lifts, new facilities and new accommodations (tons of 'em) have made Fernie a real player in the international vacation resort business—*Explore* magazine named it the number-one resort in Canada while CNN.com placed it third in their list of the 10 best ski destinations.

As for this weekend's competition, Canadians should have something to cheer about as our

freestylers are on a roll, having collected three medals in Mt. Tremblant, Quebec just two weeks ago. Pierre-Alexandre Rousseau of Quebec took gold in the men's moguls, as did Ontario's Jeff Bean of Ontario in the men's aerials. Alberta's Ryan Blais took bronze in the same event.

The opening ceremonies will take place in downtown Fernie on Friday, January 24. The dual mogul qualifications and finals are slated for Saturday and the aerial competition for Sunday. ☺

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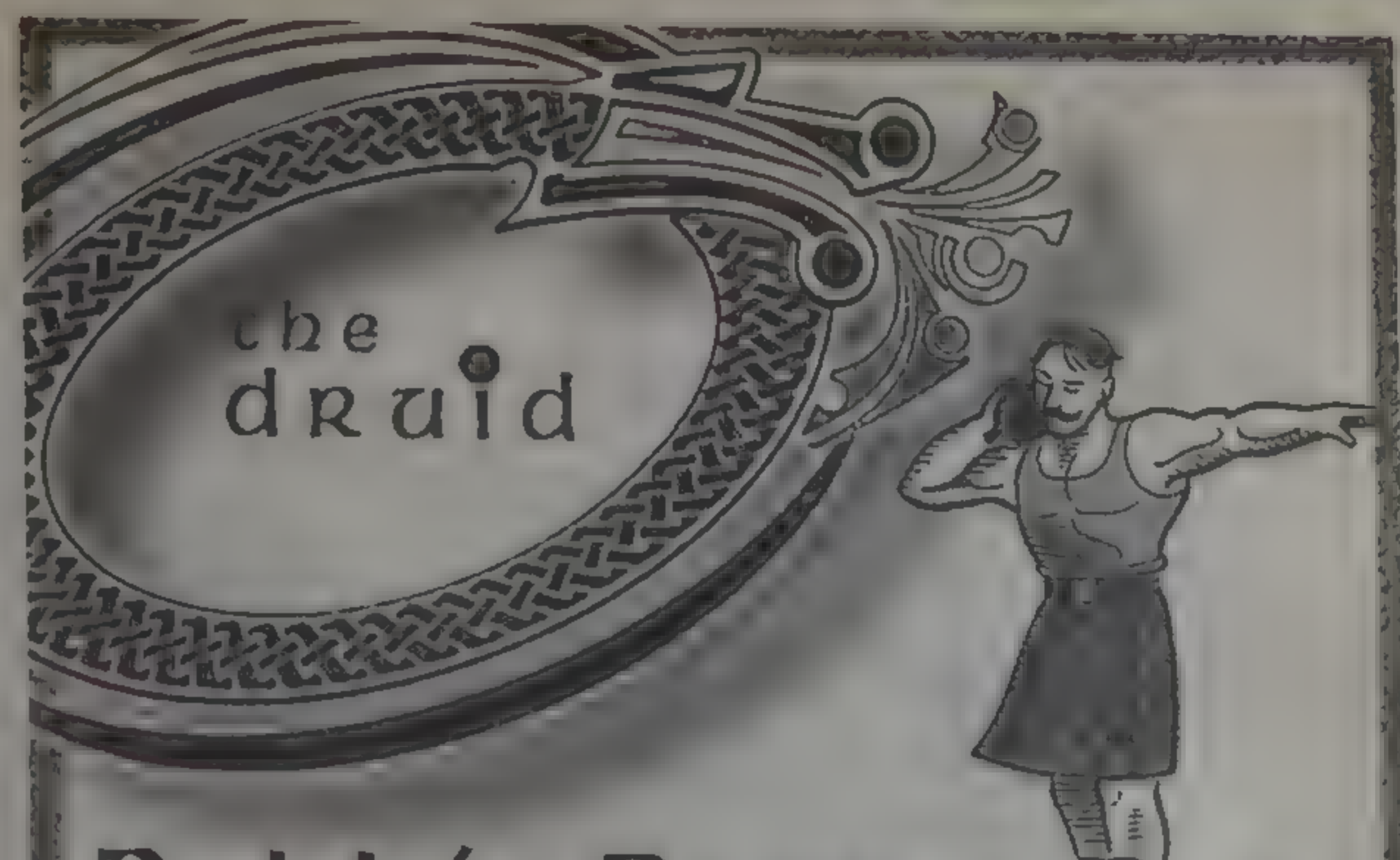
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Goodbye, Krua world

Krua Wilai hosts a tearful farewell dinner—spicy Thai food will do that to you

BY DAVID DICENZO

The scene seemed funny to me. I was in **Krua Wilai**, a Thai place downtown, and two of my dinner companions were gabbing away with Santi, the server. Wantanee and Weerapong were having their last dinner on Canadian soil before returning to their native Thailand. Bangkok, to be specific. The couple happily chatted with Santi in the tongue of the motherland as the three of us Canucks sat silently on the other side of the table, sporting dumb smiles.

I was the one who decided to take the married couple to a Thai joint and have them order all the food. It seemed like a bright idea at the time, but less so when I realized there wouldn't be a shortage of this sort of fare when they got back home. If nothing else, anyway, the five of us got to sample some of the better Thai food available in icy Alberta.

"This is the closest to Thai cuisine in Edmonton," Santi assured me.

It was authentic indeed, though somewhat toned down in the spice department. (That was one of the things Wantanee and Weerapong mentioned to Santi and another server—essentially, "Take it easy on the North American rookies.") The entire evening was a neat lesson on the culture and food of the exotic country the couple hails from. The first thing I learned, for instance, is that unlike us North Americans, Thais consider eating a group activity. "Thai style is to eat together," says Weerapong, a holistic medicine expert.

No à la carte ordering or spacing out of courses here. In Thailand, you put all the dishes on the table at once and everyone enjoys. The first appetizer was very simple in its presentation yet complex when it hit the palate—pieces of lettuce topped with

a mixture of toasted coconut, peanuts, ginger, shrimp and onion. Traditionally, you would put a small scoop of the sweet sauce accompanying the dish on top along with a couple of tiny slices of a hot pepper, wrap it all up in a ball and pop it in your mouth. One bite is best because that way, you taste (and feel) all the different components simultaneously. Sweet, sour, hot—it was wild. The other dishes our friends ordered were Po Taek (mixed



seafood and mushrooms in a spicy lemongrass soup), Nua Padd Grapprea (beef sautéed with hot basil), Som Tum (shredded carrot salad with a tangy lime dressing), Kai Yaang (barbecued chicken), Keeng Paad Ruam Mit (fried shrimp with mixed vegetables) and some sticky rice.

Am I pot or not?

Where to start? How 'bout the soup? It was simply incredible. It looked like a dish for royalty as it was brought to the table in a classy-looking silver bowl with a ladle. The thing intrigued me so much that I asked Wantanee what they would call this container in Thai. "We call it a pot," she said, putting that dumb smile right back on my face. The soup was loaded with shrimp and mushrooms, but it was the subtle-yet-potent broth that made it so special. Like the music in the background, it was soothing, but the kick was undeniable. I had no problem with it, nor did Desmond. Wantanee and Weerapong probably considered it mild. My dear woman Kate struggled with it a bit, but we had ice water, Thai iced tea (i.e., tea topped with sweet, condensed milk) and some crisp Singha beer in front of us in case of a spice emergency.

Besides, some of the dishes themselves offered relief, like the carrot salad. According to the guests, the Som Tum is usually made with papaya but they figured the fruit isn't so readily available in the Great White North. The salad itself was

refreshing; I learned that while the dish is popular in the northeast, it was enjoyed across Thailand. "It is for every class of Thai," Weerapong said.

The meat and chicken dishes were both sensational. The beef mixed with green peppers and green beans was extremely tender, while the barbecued chicken had a great, almost smoky aroma wafting from it as it was placed on the table. Wantanee told us that in Thailand, the pieces of chicken would still have bones but here, it was cut into bite-sized pieces. "Western style," she said. Being a dietician, she felt it was important to have something from the earth, hence the mixed vegetables. That too was a nice dish. Like the others, it had a clean taste, by which I mean there was no hint of grease or anything that might weigh you down.

Take-out toffee

I was still full by the end (three bowls of soup will do that to ya) and the guests had to leave soon, so we passed on the impressive array of desserts and squared up with the staff. We were each given a sticky Thai candy flavoured with a pandan leaf as our official parting mint. "It's toffee with attitude," Des muttered, obviously having a hard time spitting the sentence out with the gooey treat in his mouth. (Plus he's from the Rock—he always mutters.)

The night ended too quickly and Kate dropped me off at home before bringing Wantanee and Weerapong to the airport hotel prior to their lengthy journey home. It was sad to see our friends go, but they left me with a new place to visit. Krua Wilai (Krua means "kitchen," by the way, while Wilai is the name of the owner/cook) offered me a true taste of Thailand and enjoying it with guests who explained so much made the experience that much more memorable.

Whenever I eat Thai, I'll think of togetherness. ☺

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EDISH WEEKLY

Continued from previous page

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Born Tippy

Tippy Agogo just can't stop coming up with creative musical ideas

BY DAN RUBINSTEIN

There's more to Tippy Agogo than a mischievous name, a minstrel's mane and a stash of homemade instruments fashioned from found objects. Like his sound, a whirlwind of percussion and vocals spiraling skyward over digital loops, he's multi-layered. Drawing on influences as diverse as his anthropologist/ethnomusicologist parents, tours throughout Europe, performances at prisons and refugee camps, plus his stint in Edmonton's early-'80s punk scene, Agogo is a chameleon; he takes his cue from Yoko Ono's observation that artists are antennas who should absorb their surroundings and express them outwardly. Even his shifting stage name symbolizes adaptability and evolution. Demian Mark picked up the A-go-go moniker when he go-go danced for k.d. lang in the mid-1980s, but today he identifies more with the agogo, a West African double-headed cowbell. "I feel more

affinity to that than the go-go dancing now," he says. "That's why I took the hyphens out of my name."

Although he's been living mostly in Montreal over the past few seasons (i.e., spring, summer and fall), Agogo is back in Edmonton for now. Family, friends and history keep pulling him home to Alberta, as they did when he was keeping the beat in Vancouver for a few years. But Edmonton's music scene and artistic community are magnets as well. "It's all here," says Agogo, sipping a double espresso at a



southside café. "We're isolated enough that we can get away with stuff. There's a good tribe in Edmonton. It was a real strong community when we were young. Now, I get back, I see all these old guys who've been around the world and come back."

A main member of the tribe, of course, is Bill Bourne. Agogo and Bourne first met at the North Country Fair in 1989, but until they jammed at a charity concert before last Christmas, they hadn't played together in more than a dozen years. Last week, Agogo corralled some gear and jammed with Bourne ("I don't think you could call what we're

doing rehearsing," he clarifies) to prepare for their show at the Likwid Lounge, where they'll play separate sets before accompanying each other. "What's so great with Bill," Agogo says about Bourne's habit of kicking rhythms on the floor while playing guitar or fiddle, "is that I don't need a bass drum. His foot is the bass drum."

Refrain of terror

Collaborating with other musicians must be quite an adventure for Agogo, because when he plays he often seems to collaborate with himself. He starts songs using his voice as an instrument and banging on whatever tin can drums he can reach—the more bizarre, the better—then samples that embryonic riff with a digital pedal running through a looping machine. Agogo limits his loops to eight seconds ("You don't want to get lost in the loops and forget the organic value of acoustic music") and adds more sounds over top as they cycle, creating a sorcerer's crescendo reminiscent of Tom Waits played backwards and three times as fast. (One concert promoter in Belgium, after catching a song capturing the suffering and pain of the modern world, remarked to him afterward "That's not music—that's terror!")

"I collaborate with the spirits of music," Agogo says. "They're all jamming with me. Sometimes I feel like it's got little to do with me. I trance out." That might be a trippy explanation, yet it ties into Agogo's sense of social conscience and some of his more grounded musical philosophies. When people go to see bands, they don't want bullshit or mediocrity, he says. They want something real. "Music can be very tangible," Agogo says, "even though it's very fleeting."

Agogo's next major project is a children's book and CD he hopes to have ready in time for his workshops at the annual springtime children's festival in St. Albert. Shelved a decade ago but now nearing completion, the project will introduce kids to instrument-making and teach them the basics of playing them. Working with children is something Agogo finds himself increasingly drawn to these days, despite his lack of interest in formal teaching methods. It's an opportunity to expose them to the sheer creativity of music—as long as he ensures the scraps he brings in for making instruments are clean and have no sharp edges. Even a fellow as free-flowing as Tippy knows the importance of safety. ☺

Tippy Agogo
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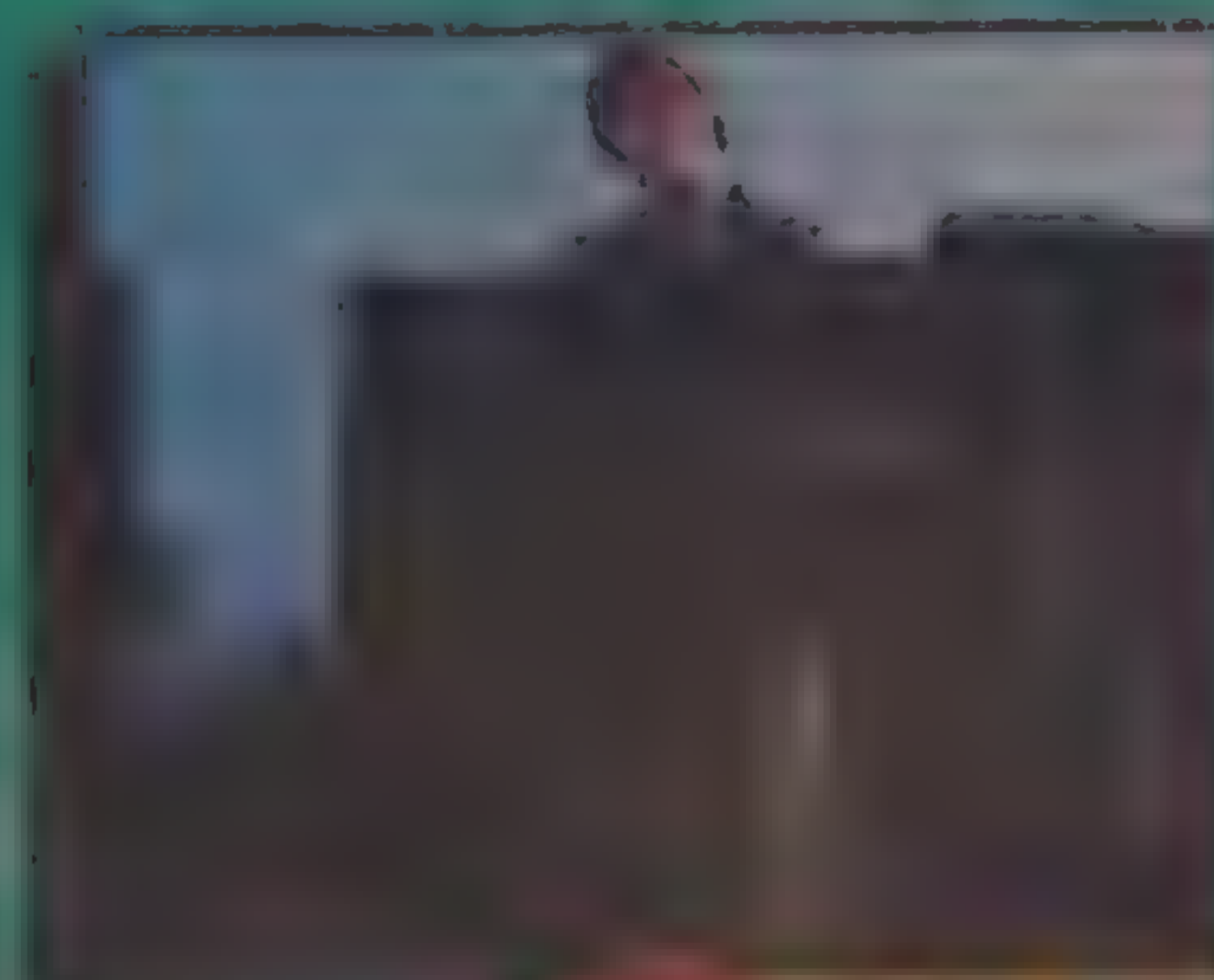
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By **PHIL DUPERRON**

The fellowship of the Ring

King Ring Nancy • With Edwin and the Pressure • Nashville's Electric Roadhouse • Sat, Jan 25 Local hard rockers King Ring Nancy have been around in name since 1997, but singer Kevin Milloy says it wasn't until three years ago that they made a lineup stick. "It's hard to find the right guys with the same goals," says Milloy. The five-piece band is still forced to play

cover shows—but that's just a vehicle to get their original music out there. They all still have day jobs (Milloy is a carpenter), so all the money they earn from gigs goes toward propelling the band forward. "Typically most cover bands split the money between each other, but we don't," says Milloy. "It goes straight into a band account. Nobody gets any money from the shows at all."

Right from the beginning the band managed to score sweet opening gigs for bands like Lee Aaron, Prism, Sammy Hagar and Nazareth. "It's definitely cool," says Milloy. "I grew up listening to all those guys, you know? I mean, Nazareth—I jumped around on my bed pretending I was singing the songs, then I was up there meeting those guys. It was neat."

Early in the band's career, their over-the-top party attitude got them into trouble and nearly got them black-listed from a few venues. "For a while our name kind of got tarnished because we were really wild when we first started," says Milloy. "It was all about partying, now we're a little bit more serious." Of course, in the halcy-

on days of rock, unruly behaviour was a given—sometimes even encouraged. Milloy thinks promoters these days may have lost touch with rock's bad-boy attitude, replacing it with fiscal responsibility. They don't want the band to get the crowd all riled up—just entertained enough to keep drinking. "When I was a kid," he says, "rock 'n' roll was all about the whole attitude. In the '80s they never told you, 'Well, you can't play this song or that song.' Now we're being told Godsmack is a little too heavy for this bar or Metallica's too heavy for this bar."

King Ring Nancy hopes to leave all that meddling behind them soon, as they've just finished recording a full-length disc at Edmonton's Swansonic Studio. It's being mastered at Metal Works Studio and will hopefully be released in the spring. The band chose their recording studio by a process of elimination and ended up with the best of both worlds in the process. "We actually took a whole bunch of local CDs and we listened to them," Milloy says. "Then we picked out the one we thought was closest to the

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sound we we're looking for. [Swan-sonic] turned out to actually be the cheapest and what we were looking for. It was a bonus."

Preshure drop

The Preshure Point • With The Hollywood Ending, Drive By Punch, Nothing at All and Change Methodical • Stuntwood: Skatepark (35B Corriveau Ave, St. Albert, all-ages) • Sat, Jan 25 Since they formed in 1996, the Preshure Point has been bound together by a love of music. Their emotionally-driven hardcore tunes may not have made them international superstars but it served as a musical backdrop to many young scenesters' lives and allowed the five current members—and a few other musicians who've belonged to the band over the years—to find their voices and develop their style of music. But now, that same love of music and all its diversity is causing them to move on and call it quits.

"We all have different influences that are pushing us in different directions now—that's the main reason," says drummer Graham Churchill. "It's getting really tough to write with this band. It's not that we hate playing the Preshure Point stuff; it's just getting old. That's all."

The band members still get along fine, but just like high-school romances, there comes a time when you have to explore life's other avenues. Churchill is getting behind the skins for Calgary's Belvedere on their upcoming European tour and he's also formed a new band, the Hollywood Ending, with guitarist Stu Ross. The rest of the band—singer Jay Higgs, guitarist Chris Shulhan and bassist Braden Sustrik—have also got other projects on the go.

"Basically we're all moving on to do bigger and better things," says Churchill. "I'm just not gonna really have time for it anymore. And we've all tried to make this work for how many years now? We've done pretty much as much as we can with the band."

The final show will feature some guest musicians who've shared the stage with the Preshure Point over the years and it will be people's last chance to buy the band's merchandise. They even have 100 copies of a three-song demo they made over the last year for a final souvenir. "We just figured we may as well release it before we throw in the towel," Churchill says. "Otherwise it's kind of a waste."

FUZZ, not FUZZ

Le' FUZZ • With the Kubasonics and Karla Anderson • Bonnie Doon Hall • Sat, Jan 25 Come take a musical trip around the world with Le' FUZZ. With a world map as a backdrop and a laser pointer as your guide, this four-piece world-beat band will entertain you with songs in Spanish, Russian, French and Hungarian. "We had an English tune," says accordionist/pianist Jason Kodie, "but we axed it."

The band started playing a few years ago as Big Fuzzy but violinist Frank Bessai went to Nicaragua for a visit that turned into a two-year sabbatical. Kodie says the band always intended to start back up once Bessai returned to Edmonton, and this summer Le' FUZZ made a transition



Phil Duperron

Downway With Wisconsin New City Fri Jan 17 7:00 PM
 The band's music is a mix of hard-core punk and pop. The three-part harmonies and catchy guitar work left me feeling like a teenager. And if the number of people I was slouching alongside later in the night was any indication, the band is any indication I was not alone. The band's music is a mix of hard-core punk and pop. The three-part harmonies and catchy guitar work left me feeling like a teenager. And if the number of people I was slouching alongside later in the night was any indication, the band is any indication I was not alone. The band's music is a mix of hard-core punk and pop. The three-part harmonies and catchy guitar work left me feeling like a teenager. And if the number of people I was slouching alongside later in the night was any indication, the band is any indication I was not alone.

return at the Sasquatch Festival with guitarist Chris Smith and percussionist Dwayne Hryniw.

Kodie and Bessai are both children of the world and the band's music is a reflection of their multicultural experiences. "It's kind of a gypsy band in that it's based on our travels," says Kodie. "I spent a year in Europe and I've lived in France and Quebec. Frank has spent a lot of time in South America and he lived in Russia for a while. So it's a bunch of those kind of tunes." While their music is steeped in traditional styles, the band members can't help but give the material a contemporary gloss. "In the gypsy vein you kind of hijack stuff you hear," Kodie says. "Ultimately we can't get away from the fact that we're Alberta white boys, so it's inevitable that it's going to go through our filters and have a bit of our spin on it."

Canada's diverse ethnic background makes it an ideal staging ground for world music with no shortage of open-minded listeners. "As Canadians," Kodie says, "most of us have European roots, and that's why a lot of these musical styles have taken off in the last little while. There's a lineage that takes you back. They can sort of draw on their past. We take them on a journey and hopefully they want to come."

Blajen resurrection

The Schematics • With Freeman • Sldetrack Café • Sat, Jan 25 (4pm), all-ages In their search for a new bass player, the Schematics were forced to look farther afield than usual. *Much* farther afield. In fact, drummer Robin Nash says they found their new bass "man" Blalien while they were... er... out cruising the cosmos. "He's just an out-of-this-world-type bass player," he says, "so we're making it known that we're the first band to ever abduct an alien from outer space. This is a true story, but we're trying to make it better than *National Enquirer*."

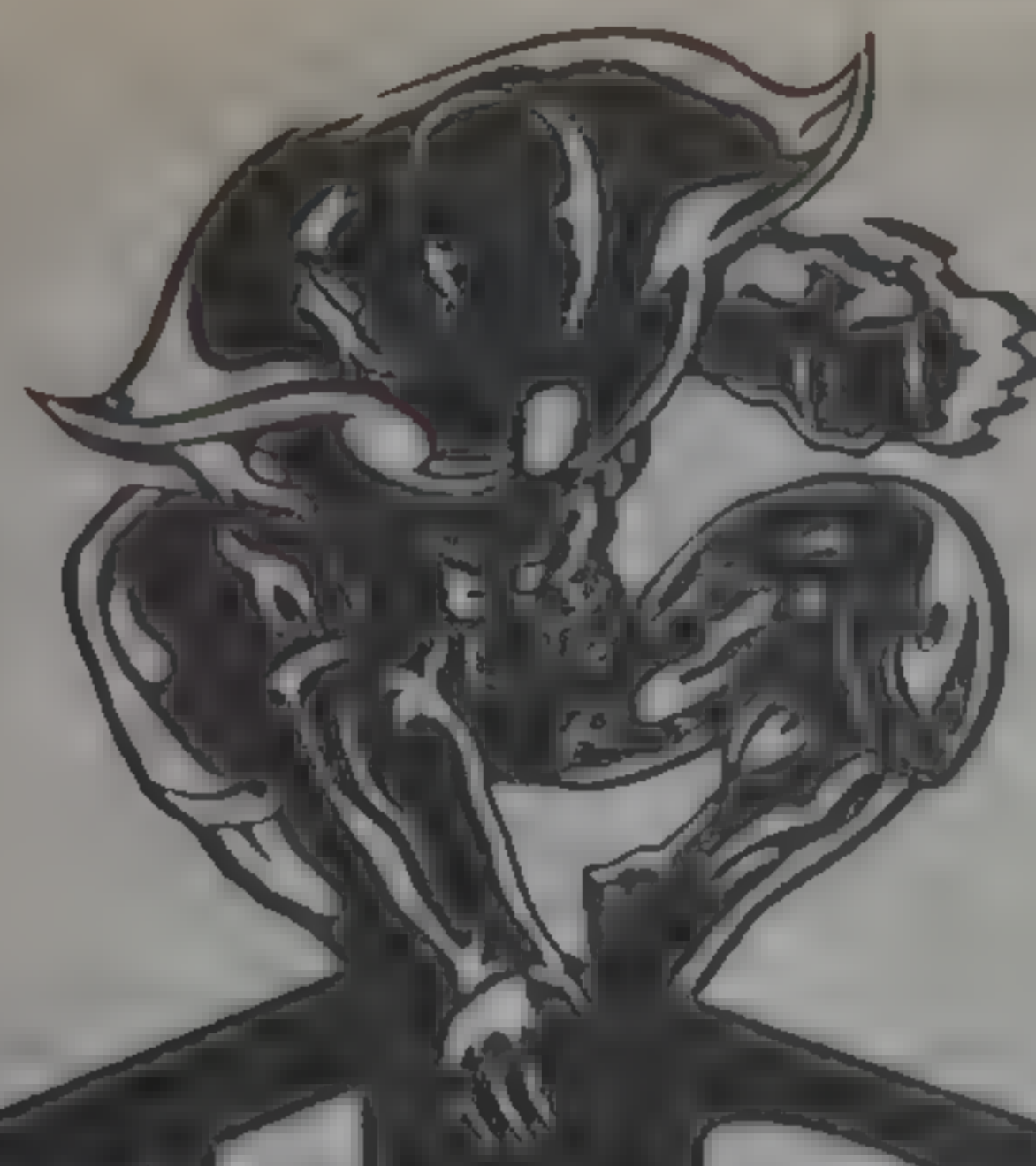
you know what I'm saying?"

It took a while for Blalien to adjust to life on Earth but he quickly discovered the magic of Big Rock beer and, according to Nash, he's become quite a "chick magnet" in the process. His first public appearance was at a New Year's Eve show in Saskatchewan opening for Wide Mouth Mason. "Basically," Nash says, "he's comfortable with the project and he's planning on basing himself here for the time being and we'll see how the project takes off. Maybe we can get a few gigs back where he's from. He says the market is amazing there."

Back to reality. The Schematics' debut disc, *Realtime*, has been out for a year and they've begun pre-production on a follow-up. The disc got some airplay but alas, no major labels have been beating down their door. Nash seems torn between happily lurking in the underground and avoiding the radio waves but still finding a good following (*à la* Frank Black), or breaking through huge (*à la* Nickelback). He has respect for Chad Kroeger's business sense, but seems bitter about commercial radio and what it takes to make it there.

"You can have a hit and it still doesn't matter," says Nash. "You need the money to back it up. That's just how it is. There's a lot of bands out there who have great songs but they don't have the money to back them up with a promotional plan to follow it. You can't just hand a radio station your song and say, 'Here, play it.' There's a little more involved."

Regardless of the industry's fickle ways, the band's well-crafted rock songs have earned them a solid fan base and Nash has no lofty ideas about stardom. "If you're going to be in a band in Edmonton or Alberta," he says, "don't expect to be a rock 'n' roll star. Expect to appreciate the necessities of life. Do it for recognition for yourself. Then you can sit around when you're a decrepit old fart and laugh about it with your buddies who are still kicking around."



NEW CITY

10081 Jasper Ave. Paladium Build.
call 429-CLUB for more info

Fri. Jan. 24th
Bill Bourne
Tippy Agogo

and friends

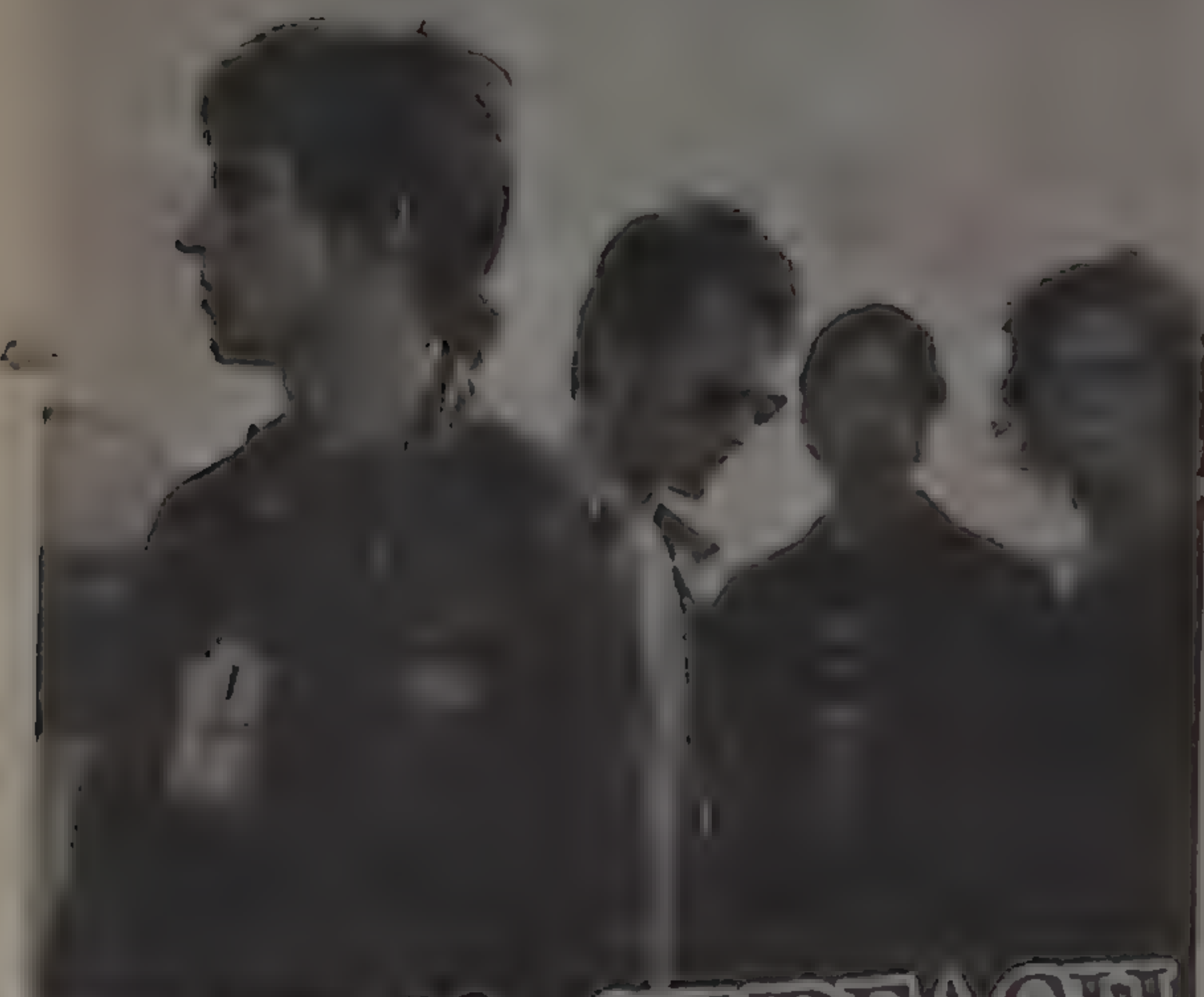
adv. tix. @ Blackbyrd, Freecloud
Listen Access Music and New City

Fri. Jan. 31st
Savannah
Amoeba
The Hollywood
Ending

Fri. Feb. 7th
Krazy 8's
James T. Kirks
Smokin 45's

Fri. Feb. 14th
The Return of
The Johnsons!
Deville
Near Miss
The Brewkowskis

WIN A PAIR OF TICKETS TO Our Lady Peace with SEETHER and FINGER11



TUE. JAN. 28 - SKYREACH

Just answer this skill testing question:
To whom is Raine Maida married?

To enter send the answer, your name and daytime phone number to:
olp@vue.ab.ca or Fax: 426-2889

MUSIC WEEKLY

Get **wired**
Weeknights at 11:30 pm



For a FREE listing, fax 426-2889 or
e-mail listings@vue.ab.ca.

Deadline is 3pm Friday.

ALTERNATIVE

NEW CITY LIKWID LOUNGE 10079
Jasper Ave., Paladium Building, 413-4578.
FRI 24: Bill Bourne, Tippy Agogo. FRI 31:
Savannah, Amoeba, The Hollywood
Ending.

POWER PLANT U of A Campus, 492-
2048 SAT 25 (8:30pm door): The
Students' Union and the U of A Hip Hop
Culture Group presents Buck 65, with
quests. TIX \$12 adv. @ Blackbyrd, Listen
Records; and the Power Plant. \$15 @ door.
SAT 1 (8:30pm door): The Floor (formerly
The Politburo), The Wowzers, The Faunts.
TIX \$6 @ door. No minors.

STARS 10545-82 Ave., 434-5366. THU 23
(9pm door): Snak Pak and Fat Dave. FRI 24
(9pm door): Where Once Was Hope,
Oceans Away, The Metric System, The
Hollywood Ending. SAT 25 (9pm door):
Lure, Son of Man. WED 29 (9pm door):
Shawn McNasty's Molten Metal Mayhem.
THU 30 (9pm door): Fat Dave, Snak Pak.
FRI 31 (9pm door): Lavalanche, Point Zero
Eight, Good Morning Winston.

BLUES AND ROOTS

THE ATLANTIC TRAP AND GILL 7704-
104 St., 432-4611. •Every THU (9pm):
Open mic. FRI 24-SAT 25: Chuck Rose. FRI
31-SAT 1: Northwest Passage.

THE BACKDRAUGHT PUB 8307-99 St.,
430-9200. •Every THU (8-11pm): Open
mic hosted by Mad Chadd.

THE BLACK DOG FREEHOUSE 10425
Whyte Ave., 439-1082. •Every SAT (4-
6pm): Hair of the Dog. No cover. •Every
Wed: Glitter Gulch Wednesdays w/Buster
Friendly and Trucker Bunty. No cover. SAT
25 (4-6pm): Rachelle Van Zanten, LaDiDa
(Painting Daisies). No cover. WED 29:
Painting Daisies. SAT 1 (4-6pm): Kathleen
Yearwood.

BLUES ON WHYTE Commercial Hotel,
10329 Whyte Ave., 439-5058. THU 23-SAT
25: Young Guns Tour: James Rogers,
Brandon Isaac. MON 27-SAT 1: Harpdog
Brown.

CAPITOL HILL PUB 14203 Stony Plain
Rd., 454-3063. FRI 24-SAT 25: Jim
Guiboche.

THE DRUID 11606 Jasper Ave., 454-9928.
SAT 25: Robbie Burns Day. TUE 28: Chris
Wynters.

FILTHY McNASTY'S PUBLIC HOUSE
10511-82 Ave., 432-5224. •Every SUN:
Open stage hosted by Mike Caton. •Every
MON: Metal Mondays hosted by the Bear's
Yukon Jack. •Every WED: Boogie Nites.

44 MAGNUM CLUB 8318-144 Ave., 475-
8702. •Every SAT: Open Stage Jams. All
bands, singers and musicians welcome.

L.B.'S PUB 111-23 Akins Dr., St. Albert,
460-9100. FRI 24-SAT 25: Mr. Potato Head.
FRI 31-SAT 1: Twice Too Much.

MEZZA LUNA LATIN CLUB 10238-104
St., 423-LUNA. •Every WED and THU (9-
11pm): Latin dance lessons. •Every week-
end: Live Latin music.

O'BYRNE'S 10616 Whyte Avenue, 414-
6766. •Every MON (9:30pm): Industry
night w/Suchy Sisters. •Every TUE
(9:30pm): Live Irish Jam w/Shannon
Johnson and friends. •Every WED
(9:30pm): Chris Wynters. No cover.

PLEASANTVIEW HALL 10500-57 Ave.,
434-5997. •Every THU (7pm): Wild Rose
Old Tyme Fiddlers Association jam session.

SCRUFFY MURPHY'S IRISH PUB
Whitemud Crossing, 485-1717. •Every
MON (9:30pm): Open stage hosted by
Chris Wynters. •Every TUE: Industry Night.

SECOND CUP 10303 Jasper Ave., 424-
7468. •Every THU (7:30-10:30pm):
Acoustic open stage hosted by Ron Taylor.

SECOND CUP AT CALLINGWOOD
Callingwood Square, 6825-177th St., 486-
1999. •Every WED (8pm): Open Stage
hosted by Richard Monkman and Erroll
Zastre.

SEEDY'S 10314-104 St., 421-0992. •Every
SAT: Live music. SAT 25: In Harms Way and
the Tom Cruise Missile.

SIDETRACK CAFÉ 10333-112 St., 421-
1326. •Every THU (7-9pm): What Happens
Next? (comedy improv show) hosted by
Graham Neil of CFRN TV, starring Donovan
Workun of Atomic Improv. •Every SAT (3-
7pm): Afternoons at the Sidetrack: Hosted
by Tim Lent. Special guests and a jam. All-
ages event, kids welcome. No cover. •Every
SUN (8pm): Sunday Night Live: Punchline
Scramble! The Comedy Game Show. THU
23: Sugakane. \$4 cover. FRI 24:
Honeymoon Suite. TIX \$10 adv., \$12 @
door. SAT 25: Schematics w/Freeman. \$6
cover. SUN 26: Sunday Night Live:
Punchline Scramble! Mystika, DJ Dudeman.
\$6 cover. MON 27-WED 29: Stephen
Franke. No cover. THU 30: What Happens
Next? Funkafellya. \$4 cover. FRI 31: The
SuperBand.

STRATHEARN PUB 9514-87 Ave., 465-
5478. SAT 25: Hootin' Anies, Rene
Bovaire. No cover.

ST. THOMAS CAFÉ 44 St. Thomas St.,
458-8225. •First THU (7:30-11:00pm) ea.
month: Acoustic open stage hosted by
Penny and Jim Malmberg. •Every FRI: Jazz
Night.

SUGARBOWL CAFÉ AND BAR 10922-88
Ave., 433-8369. •Every 2nd SUN (2-5pm):
PROxyBOY (live chill-out electronica).
•Every SUN (8:30pm): Brett Miles presents
Rise. Inspirational instrumentals (pass the
hat). FRI 24: Scarves, Pilot Light, Geoff
Hawrayluk. FRI 31: Wafer Thin Mint.

TIM'S GRILL 7106-109 St., 413-9606.
•Every SAT: Open stage hosted by Dan
Meunier.

CLASSICAL

**ALBERTA COLLEGE CONSERVATORY OF
MUSIC** 3 Muttart Hall, Alberta College
Campus, Grant MacEwan College, 429-
1000. SUN 26 (2pm): Opera Overture: *The
Mikado*. TIX \$8.

ARDEN THEATRE St. Albert, 459-1542.
THU 23 (7:30pm): Quartango. TIX \$22.50,
youth/senior \$19.50.

AVRIL LAVIGNE

Try to
Shut
me up
Tour

WIRE
SPECIAL
GUESTS
DANIEL
KONIG
gob

presented by
APRIL 24
Skyreach Centre

Get Tickets At
CC.COM

Tickets on sale this Saturday (Jan 25) at Noon at
all ticketmaster.ca centres, the Skyreach
Centre. Buy office or charge-by-phone: 780-451-8000

SUN 2 CLEAR CHANNEL

Sat Jan 25
Jambone
Sat Feb 1
Recollection
Blues Band
Sat Feb 8
Mr. Lucky

Great Drink Specials
for Ladies
at 10 Midnight

5708-75 Street
413-8333

SPORTSMANS
Club

MUSIC WEEKLY

Continued from previous page

CONVOCATION HALL U of A Campus, 492-0601, 420-1757. SUN 26: Faculty and Friends. TIX @ TIX on the Square.

DONNA AT THE CITADEL 10177-99 St. •SAT, Jan. 25 (6:30pm door; 8pm performance): From the Edge (CD release party for Wireless), B.J. Harris. \$5 @ door.

EDMONTON ART GALLERY Sir Winston Churchill Sq., 420-1757. SUN 26 (7pm): Salon Series: Lidia Khaner (oboe), Janet Scott Hoyt (piano). TIX @ TIX on the Square.

EDMONTON OPERA Crowne Plaza Chateau Lacombe, The Alberta Ballroom, 10111 Bellamy Hill, 429-1000. SUN 2: The Opera Brunch: Mikado. TIX \$47.50 adult single; \$38 child single.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 4 Sir Winston Churchill Sq., 428-1414. THU 23 (8pm): Lighter Classics: Rolf Bertsch (conductor), Richard Raymond (piano). TIX start \$22. Student and senior discounts. \$15 student rush tickets available one hour prior to concert. SAT 25 (8pm): Symphony for Kids: *The Twins and the Monster*. David Hoyt (conductor). Music by John Estacio. Story by Tololwa Mollel. TIX start \$10 kid, \$14 adult. FRI 31-SAT 1 (8pm): Victor Yampolsky (conductor), Jens Lindemann (trumpet). TIX start at \$22. Student/senior discounts available. \$15 student rush seating available from the box office one hour prior to concert time.

MCDUGALL UNITED CHURCH Banquet hall, 10025-101 St., 468-4964. WED 29 (12:10-12:50): Music Wednesdays at Noon: Hiromi Takahashi, Ronda Metszies (oboe, cello). Free.

MULTICULTURAL HERITAGE CENTRE Settler's Cabin, Stony Plain, 963-2777. THU 23 (7:30pm door): Cabin Fever Series: D'Arcy Greaves. TIX \$18.

ROBERTSON-WESLEY UNITED CHURCH 10209-123 St., 420-1757. SUN 26: Baroque Suites for the Stage: Alberta Baroque Ensemble. TIX @ TIX on the Square.

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 102 Ave., 99 St., 428-1414. SUN 2 (2pm): Latin Explosion: Pro Coro Canada, Maria Guinand (guest conductor). TIX @ Winspear box office \$23.50-\$33.50. Group rates also available.

CLUBS

BARRY T'S GRAND CENTRAL STATION 6111-104 St., 438-2582. •Every WED/FRI: Top 40 w/DJ Damian. •Every SAT: '80s night w/DJ Damian.

CASINO EDMONTON 9055 Argyll Rd., 463-9467. FRI 24-SAT 25: McColl and Moorman. FRI 31-SAT 1: Madison County.

CASINO YELLOWHEAD 12464-153 St., 463-9467. THU 23-SAT 25: Souled Out. THU 30-SAT 1: Stars Tonight (tribute show).

CLUB DU SOLEIL Silver Slipper, Northlands, 988-4144. Singles' club.

DEVLIN'S MARTINI BAR 10507-82 Ave., 437-7489. •Every SUN: DJ Diabolic spins the in sounds from way out.

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave., 484-0821. •Every THU-SAT: DJ Steve.

GAS PUMP 10166-114 St., 488-4841. •Every TUE/WED: Karaoke. •Every THU-SAT: DJ.

GREENHOUSE NIGHTCLUB Neighbourhood Inn, 13103 Fort Rd., 4729898. •Every WED-SAT: DJ Travis.

THE JOINT WEM, 486-3013, 451-8000. •Every SAT: Power 92 live on location. •Every FRI: Fresh Fridays: Urban Metropolis Sound Crew. No minors.

NASHVILLE'S ELECTRIC ROADHOUSE WEM, 489-1330. Top 40, country and dance music. SAT 25: Edwin, King Ring Nancy. TIX \$15 adv. @ TicketMaster.

THE ROOST 10345-104 St., 426-3150. THU: Charity Show night. Different show every week w/DJ Jazzy. FRI: Upstairs: Twisted Fruit w/DJs Sweetz, Tripswitch, Alvaro and guests. SAT: Upstairs: DJ Jazzy. Downstairs: CTC. SUN: Betty Ford Hangover Clinic Show w/DJ Jazzy.

TONIC AFTER DARK 9920-62 Ave., 408-2877. Las Vegas-style nightclub. •Every FRI: Fluid Friday's Surreal Saturdays: Hosted by DJ Phillipe.

CONCERTS

THE ALBERTA ROOTS MUSIC SOCIETY Bonnie Doon Community Hall, 9240-93 St., 420-1757. •SAT, Jan. 25: Kubasomcs, Le Fuzz w/ Karla Anderson. TIX \$12 adv.,

\$15 @ door. Adv. tickets @ Blackbyrd Myoosik, Myhre's Music, Sound Connection or TIX on the Square. •SAT, Feb. 8: Jo Whitley, The New Old Boys, RMB (roots music band). TIX \$12 adv., \$15 @ door. Adv. tickets @ Blackbyrd Myoosik, Myhre's Music, Sound Connection, TIX on the Square. •SAT, Feb. 22: Wendy McNeill (CD fundraising concert). TIX \$12 adv., \$15 @ door. Adv. tickets @ Blackbyrd Myoosik, Myhre's Music, Sound Connection, TIX on the Square.

ARDEN THEATRE 5 St. Anne St., St. Albert, 459-1542. •THU, Jan. 23 (7:30pm): Quartango. •SUN, Jan. 26 (7:30pm): Barachois. •SUN, Jan. 26 (2pm): Family Series: Barachois. •SAT, Feb. 1 (7:30pm): Rane Lee, The Music of the Dark Divas. TIX \$25. •THU, Feb. 13 (7:30pm): The Sons of Maxwell. TIX \$22, youth/senior \$20. •SAT, Feb. 15 (7:30pm): Hank Williams Tribute. TIX \$25. •TUE, Feb. 18 (7:30pm): Altan. TIX \$25.

COAST EDMONTON PLAZA 10155-105 St., 488-5043. •FRI, Feb. 14 (5:30pm door): Valentine Heart Ball: Rollanda Lee and the Canadian All-Stars Jazz Band, Norrie McFarlane. TIX \$35 (dinner/dance), \$25 (dance only).

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378, 451-8000. •FRI, Jan. 31: Michael Burgess (contemporary Broadway). TIX \$28. •FRI, Feb. 14 (2pm): Norman Foote (children). TIX \$10 child, \$14 adult. •FRI, Feb. 14 (7:30pm): The Valentine Show-A Steamy Night at Festival Place. TIX \$22 cabaret, \$19 theatre seating. •SAT, Feb. 15: The Nearness of You: Black and White Fundraiser. Tribute to the songs of Hoagy Carmichael w/Joey Sealy, Cindy Church, George Koller.

FULL MOON FOLK CLUB St. Basil's Cultural Centre, 10819-71 Ave., 420-1757. •FRI, Jan. 24: The Co-Dependents. Adv. tickets @ TIX on the Square, Southside Sound. •FRI, Feb. 7: Carlos del Junco. TIX \$16 @ door, children under 12 half price (at the door only). Adv. tickets @ TIX on the Square. •FRI, Feb. 21: Karen Savoca with Pete Heitzman. TIX \$16 @ door, children under 12 half price (at the door only). Adv. tickets @ TIX on the Square.

HORIZON STAGE Spruce Grove, 962-8995. •Jan. 24 (7:30pm), Jan. 25 (2pm): Barachois (trad. Acadian). TIX \$20 adult, \$15 student/senior evening, \$8 matinee. •FRI, Feb. 14 (7:30pm): Sons of Maxwell (pop/folk). TIX \$20 adult, \$15 student/senior. •SAT, Feb. 15 (7:30pm): Rita Chiarelli (blues). TIX \$20 adult, \$15 student/senior.

THE IRISH CLUB 12546-126 St., 453-2249. •SAT, Feb. 15 (8pm): North Sea Gas. TIX \$15.

JUBILEE AUDITORIUM 11455-87 Ave., 451-8000. •FRI, Feb. 14 (6:30pm door; 7:30pm show): Carolyn Dawn Johnson and Keith Urban, w/ Jimmy Rankin (country). TIX \$39.50, \$49.50 @ TicketMaster. Sold out.

MACLAB THEATRE The Citadel, www.edmontonragamala.ab.ca. •SAT, Jan. 25 (8pm): The Silk Road Tour: Ghazal Ensemble (Trio, Persian and Indian improvisations). TIX @ Citadel box office.

RED'S WEM, 481-6420, 451-8000. •THU, Jan. 23: Concrete Blonde, Pepper Sands. No minors. •FRI, Jan. 31 (7pm door; 9:15pm show): Steve Earle and the Dukes. TIX \$35 @ TicketMaster.

SKYREACH CENTRE 451-8000. •THU, Jan. 23: Toby Keith, Rascal Flatts. TIX \$45.50, \$55.50 @ TicketMaster. •www.ourladypeace.com. TUE, Jan. 28: Our Lady Peace, Finger Eleven, Trailer Park Boys, Seether. TIX @ TicketMaster. •MON, Apr. 14: Bruce Springsteen, The E Street Band. TIX \$115 @ TicketMaster, on sale Fri, Jan. 24, 10am. •THU, Apr. 24: Avril Lavigne, Swollen Members, GOB. TIX \$35 @ TicketMaster, on sale Sat, Jan. 25, noon.

STUNTWOODS SKATEPARK 358 Corriveau Ave., St. Albert. •SAT, Jan. 25 (7pm door; 8pm music): The Preshure Point farewell show 1997-2003, with: The Hollywood Ending, Drive By Punch, Nothing At All, Change Methodical, Kates Turn (last show as well). TIX \$6 adv., \$8 @ door. Adv. tickets @ Listen, Blackbyrd, Freecloud, Famous.

THE UPTOWN FOLK CLUB Woodcroft Community Hall, 13915-115 Ave., 436-1554. •FRI, Jan. 31 (8pm concert; 7:30pm door): Rod Olstad, Bonnie Gregory, Matt Hotte. •FRI, Feb. 28 (8pm): David Ward, Anna Beaumont, Ann Vriend. TIX \$10 adv., \$12 @ door. Uptown Folk Club memberships \$10. @ door.

WEST END CHRISTIAN REFORMED CHURCH 10015-149 St., 420-1757. •SAT, Feb. 1 (2pm and 7pm): Stories: Presented by Kokopelli. Oran (Kokopelli's Alumni Choir), Halcyon Youth Choir (from Regina), Juba. TIX \$12 adult, \$10 senior/student @ TIX on the Square.

WINSPEAR CENTRE 428-1414. •FRI, Feb. 7 (8pm): THE WORLD AT WINSPEAR

Campbell Brothers, Jerusalem Ridge. TIX start at \$27 @ Winspear box office. •Feb. 23: Barrage. TIX \$41.50-\$46.50 @ Winspear Centre box office.

COUNTRY

WILD WEST SALOON 12912-50 St., 476-3388. •Every WED (8-9:30pm): Beginner dance lessons. •Every THU (7:30-9:30pm): Intermediate dance lessons.

JAZZ

FOUR ROOMS RESTAURANT Edmonton Centre, 102 Ave. Entrance, 426-4767. THU 23: Salsito. FRI 24-SAT 25: Dawn Chubai. THU 30-FRI 31: The Alterations Trio. SAT 1 (9pm): 11 O'Clock Songs.

FOUR ROOMS RESTAURANT 28 Mission Ave., St. Albert, 460-6688. FRI 24: Kelly Alanna Trio. SAT 25: Liz Han Trio. FRI 31-SAT 1: Mo Lefever Trio. SAT 1: Don Berner Trio.

JULIAN'S PIANO BAR Chateau Louis Hotel, 11727 Kingsway Ave., 732-4583. •Every WED (9:30-11:30pm): Wednesday late nite jazz with Graham J.

MCDUGALL UNITED CHURCH 10025-101 St. SAT 25 (8pm): All that Jazz: I Coristi w/Bill Richards Trio. TIX \$15, \$10 student/senior @ TIX on the Square, The Gramophone, @ door.

YARDBIRD SUITE 10203 Tommy Banks Way, 432-0428, 451-8000. •Every TUE (8pm door): Jam sessions. FRI 24 (8pm door; 9pm show): The Jefferson Grant Quintet (CD release of *As One*). SAT 25 (9pm): The Rob Thompson Sextet, featuring Don Berner, Joel Gray (trumpet), Mo Lefever (guitar). TUE 28 (8pm): Tuesday jam session: John Roggensack. TIX \$2 member, guest.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 24 (8pm-midnight): Chns Andrew Trio. \$5/person min. charge.

PIANO BARS

JULIAN'S PIANO BAR Chateau Louis Hotel, 11727 Kingsway, 732-4583. •Every WED (9:30-11:30pm): Late Nite Jazz with Graham J. •Every FRI (5-8pm): Unwind with Gary Bowman.

ROSE AND CROWN PUB Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. THU 23-FRI 24: Tim Becker. WED 29-FRI 31: Tim Becker.

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. •Every THU and SAT: Celtic night. THU 23-SAT 25: Dave Hiebert. THU 30-SAT 1: Lyle Hobbs.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 10012-101A Ave., 426-7784. THU 23-SAT 25: Derick Sigurdson. TUE 28-SAT 1: Chuck Belhuimer.

SHERLOCK HOLMES WEM Bourbon St., W.E.M., 444-1752. THU 23-SAT 25: Sam August. MON 27-SAT 1: Dave Hiebert.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every THU and SAT: Celtic night. FRI 24-SAT 25: Jimmy Whiffen. FRI 31-SAT 1: Boom Boom Kings.

POP AND ROCK

Also see Club Weekly on page 32.

FOX AND HOUNDS 10125-109 St., 423-2913. FRI 24: The Cursed, Indian Police. SAT 25: Por-Nada, Fractal Pattern, The Bedtime Teens. FRI 31: F "n" It Pind. SAT 1: Still Frame, Drive By Punch, Stutter Fly, Where Once Was Hope.

HIGHRUN CLUB 4926-98 Ave., 440-2233. FRI 24-SAT 25: Doug Jensen and Feel Kings. FRI 31-SAT 1: The Joint Chiefs.

I.J.'S PUB 13160-118 Ave., 451-9180. FRI 24: Freeman, Thexceptions (rock). SAT 25: Naughty Divas (rock). FRI 31: Food Bank Benefit: Opal Road (rock), Dissention (rock), Danielle B (Motown soul). SAT 1: Food Bank Benefit: Mealticket (rock), Danielle B (Motown soul).

KINGSKNIGHT PUB 9221-34 Ave., 433-2599. THU 23: King Ring Nancy. FRI 24-SAT 25: Rhythm Slave. THU 30: Connor's Road. FRI 31-SAT 1: Crush.

LONGRIDER'S 11733-78 St., 479-7400. •Every TUE: Live traditional country music hosted by Bev Munro. •Every WED-SAT: Top 40 country, dance, classic rock. •Every THU: Thursty Thursday w/DJ Doc Lou. FRI 31-SAT 1: Reagan's Cousin.

SPORTSMANS LOUNGE 5708-75 St., 413-8333. SAT 25: Jambone. SAT 1: Recollection BLues Band.

URBAN LOUNGE 8111-105 St., 439-3388. •Every TUE: Urban Unplugged. THU 23-SAT 25: Exit 303. Thu, no cover; SAT \$5 cover, WED 29: Chunk, Kybosh. \$5 cover. THU 30: Reagan's Cousin. No cover. FRI 31-SAT 1: Superstyle. \$5 cover.



The **SHERLOCK HOLMES** Pubs

Celebrate **Robbie Burns Day**



Friday, Jan 24th
Saturday, Jan 25th

Enjoy traditional Haggis with mashed potatoes or Scotch Eggs with a side salad at Sherlock Holmes Pubs.

<p>WHYTE AVE</p> <p>JAN 24-25 JIMMY WHIFFEN</p> <p>JAN 31-FEB 1 BOOM BOOM KINGS</p>	<p>CAPILANO</p> <p>JAN 23-25 DAVE HIEBERT</p> <p>JAN 30-FEB 1 LYLE HOBBS</p>
<p>DOWNTOWN</p> <p>JAN 23-25 DERICK SIGURDSON</p> <p>JAN 28-FEB 1 CHUCK BELHUIMER</p>	<p>WEST MALL</p> <p>JAN 23-25 SAM AUGUST</p> <p>JAN 27-FEB 1 DAVE HIEBERT</p>

www.thesherlockholmes.com

POWERPLANT
restaurant & bar

Saturday January 25

THE STUDENTS' UNION AND THE UOFA ANAPHOR
CULTURE GROUP PRESENTS**BUCK 65**
WITH GUESTSTIX \$2 ADVANCE, \$15 @ THE DOOR
SUPPORT: BLACKBYRD, LISTEN RECORDS
& THE POWERPLAN

Saturday February 1

THE FLOOR

(FORMERLY THE POLIBURO)

THE WOWZERS
THE FAUNTS

TIX \$6 @ THE DOOR

Saturday February 8

MAMMOTH
TEXAS BLOOD
MONEYWITH GUESTS GATE
TICKETS \$7 @ THE DOOR

Saturday February 22

CHUNK
WITH GUESTS
AMOEBAS
STUTTERKISS

TIX \$7 @ THE DOOR

Saturday March 22

THE KATHLEEN
YEARWOOD ORDEAL
WITH GUESTS TBA

Saturday April 5

MOLLYS REACH
NICEGUY
STAR COLLECTOR

TICKETS \$7 @ THE DOOR

The Powerplant is a service of Your Students' Union
for UoF students, staff, alumni, and their guests
All events are No Minor. DOORS @ 8:30 PM

Edwin under Pressure

Canuck rocker answers questions about skydiving, magnetism and horses

By DAVE JOHNSTON

Vue Weekly: So, what were you doing 10 years ago?

Edwin: The same thing as I am now, really. I was in a young band [I Mother Earth], trying to get a record deal. Starving, living for the music.

VW: So what was your personal highlight of the last 10 years?

E: Skydiving for the first time, in Key West. It was something I always wanted to do but

[was] scared to death of trying. But I was always curious about how it would feel. I was working on a music video ["Alive"] and it just happened to work out that I would have an opportunity to jump from an airplane at 11,000 feet. That was probably the biggest rush I've had in the past 10 years.

VW: What's the best record you've heard in the last 10 years?

E: Probably *The Bends* by Radiohead. I love singing along with it,

playing it really loud, and at the time Radiohead were a new breed of band—and this was the record that let me discover them.

VW: Is there anywhere in the world you'd like to live other than Toronto?

E: Anywhere else but Toronto? I'd like to live in northern California, maybe around Big Sur, for the surfing, the scenery, the ocean, the coastline. It's just breathtaking, and one of my favourite spots. I could wake up there every day and enjoy the view outside my window.

VW: Was singing a natural thing for you?

E: It was natural for as long as I can remember. Being able to hit the right notes came much later.

VW: In your new video for

"Let's Dance" [from *Edwin & The Pressure*], cars and dumpsters are

being carried away into the air, yet you're able to walk calmly through the storm unharmed. Can you explain the physics of that?

E: It's a bit of a fantasy, as you can imagine. It's not really a windstorm, but some kind of space-magnetism thing going on, moving metallic things around. That's the premise behind it, and whether that's clear or not is debatable, I guess.

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VW: It seems like you've got some kind of superpower, like controlling magnetism. Is that a superpower you'd choose to have?

E: I think I'd rather choose to fly. Invisibility would be really cool as well.

VW: Who would you say is the greatest inspiration in your life?

E: I can't answer that question—how brutal is that? There have been so many influential people in my life. I'd say my father—he's like the Nutty Professor. Really intelligent guy, but really offbeat as well.

VW: If there were a website devoted to a certain part of your body, what would you least like it to be?

E: The back of my knee.

VW: Kiss have their own condoms and credit cards. What kind of product would you most likely endorse?

E: The Dildwin.

VW: If your name were followed by a noise, like the Intel Pentium chip in ads, what would that noise be?

E: The revving of a Formula One

Ferrari.

VW: If you were in prison, who would you least like to be a bitch for?

E: Someone else's bitch.

VW: What three words would your best friend choose to describe you?

E: "He's fucking crazy."

VW: Bookend your record collection.

E: The first record I can remember buying was *B.B. King's Greatest Hits*. I was a big Elvis fan when I was a kid and I remembered hearing that Elvis was a big B.B. King fan. As for my most recent, it was Eminem's latest [*The Eminem Show*]. I get a lot of stuff for free, but that was the last one I actually bought.

VW: If your television were stuck on one channel, what would it be?

E: One with a sports ticker. I think that speaks for itself.

VW: What nicknames have you answered to?

E: Bastardo. I'll stick to just that one. It gets worse after that.

VW: Who would play you in *Edwin: The Movie*?

E: Hervé Villechaize is dead, right? Maybe Patrick Swayze, because everyone seems to think I resemble him in some way, or he resembles me.

VW: What's your most overused phrase?

E: "Wake me up in five minutes."

VW: If there were one element of the music business you had to live without, what would it be?

E: The high percentages that record companies take from artists.

VW: If you had to sell the Edwin and the Pressure record door to door, what would you use as the hook?

E: "It's great driving music, and you have to listen to this."

VW: And my final question—have you ever ridden a horse?

E: Nope. I'd love to, though. Maybe I will someday. ☺

Edwin and the Pressure
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The Gravity of the situation

Our Lady Peace go to paradise and reinvent themselves

By DAVE JOHNSTON

Making Our Lady Peace's latest album nearly killed Raine Maida. Really.

The band was holed up in Bob Rock's Plantation Studios in Maui, recording what would eventually become their fifth album, *Gravity*, when Maida came down with a strange illness. He had been up for days, rewriting lyrics at the behest of producer Rock, who felt that the singer wasn't being clear enough with his poetic objectives, and the effort took its toll.

"I had to fly back to Los Angeles because I developed shingles, and I was down for three weeks," explains a healthier-sounding Maida. "All because I had to rewrite these lyrics, and I wasn't sleeping, so I developed this viral nerve infection. It really felt like I was dying, and I was only thinking, 'Fuck, Bob, look what you've done to me.' I went to a Maui hospital first and I had an MRI and they found this lump in my lung. At first they thought it might be cancer. In the end it all worked out, but at the time I wasn't sure if I was com-

ing back to finish the album."

Maida did return, however, and last summer *Gravity* was released to a receptive public on both sides of the 49th parallel. The album hit the top 10 in both America and Canada, as did the single "Somewhere Out There." For most bands, this would be a crowning achievement, a vindication, an affirmation after years of hard work, critical indifference and unwavering fan support; yet Maida sees *Gravity* as the product of a band that was sent crashing to earth but is all the better for the experience.

[previous]

rock

What's past is prologue. In 2001, the group wrapped their tour for their fourth album, the Ray Kurzweil-inspired opus *Spiritual Machines*, and the machine appeared ready to give up the ghost. Doubt hung heavy over Maida, drummer Jeremy Taggart, bassist Duncan Coutts and guitarist Mike Turner, spurred by tension over what the band would do next, as well as creative friction between the guitarist and the rest of the band.

"It was awful," Maida says about the period. "In our hearts, we felt that we had tapped everything we could do with this kind of band. Not to say that Mike was holding us back, but he was limited to what he

could do and play and what he could bring to the writing. Duncan, Jeremy and I had grown a lot as musicians over the years and we felt that we needed someone to challenge us. On the production side as well, we had worked with Arnold [Lanni] for four records, and that's a lot of music to be made with the same guy. It was time to try to do something different. It was scary, but there were decisions that needed to be made—otherwise we would just have to pack it in."

Between a Rock and a hard place

The band met with various producers in Los Angeles before flying to Hawaii to discuss options with Rock. The producer had returned home for a two-week break while recording Metallica in San Francisco and invited OLP over to discuss future recording possibilities. Unsure of their own status as a band, Maida and the others boarded a plane and hoped that the fresh perspective of the experienced Rock, as well as the fresh surroundings of a remote tropical island, would yield some renewed enthusiasm among the foursome.

Maida recalls Rock's immediate enthusiasm for the ideas OLP brought with them. "We don't take ourselves very seriously," he says,

"but we take the music very seriously, and he found a respect for that—and he was really juiced about the musical ideas we had for some reason. He became a part of the band in a way, because he was so passionate about it. Bob was a real person. I'm not sure if he's like that on every project he takes on, but we developed something special with him."

When Metallica frontman James Hetfield entered a rehab centre, ostensibly putting their record on hold, Rock and OLP took the news as an excuse to carry on from jamming to the recording of *Gravity*. The challenges Rock presented to the band, such as pushing them to record together in the same room, unwittingly pinpointed the unacknowledged crisis within the group. "He told us that we were a great band," Maida says. "We just had to go into the studio with some confidence and play, but it was really difficult to do that with Mike. That prompted the conversation to make the change."

By their third day in the studio, the band met and discussed parting ways with their friend. Following what Maida calls "a serious heart-to-heart" with the guitarist, Turner acquiesced and left the group. "It was obvious that we were going in different directions about what we wanted from the band and the music. For him to stay in this band,

he would have been cheating himself. If we didn't make the decision, we would have started hating each other, so we tried to pre-empt any bad blood from forming. It's still not easy, but you've got to make hard decisions sometimes. It was really affecting the way the band was operating. Mike is a very intelligent guy, but we needed a guy who lived and breathed guitar, someone who had more confidence in their instrument than anyone else in the group."

Mazur tagged

Recording was put on hold and the band invited prospective guitarists to submit audition videos. Of the thousands that were sent in from around the world, it was a particular tape postmarked from Detroit that seized the remaining trio's attention. Steve Mazur was soon on a plane for Maui.

"We sat him in front of Bob," recalls Maida of Mazur's audition. "This guy grew up on the early Metallica stuff, so for him to sit in front of Bob Rock with a guitar in his hands, presented with music we were writing at the time... the sweat immediately started pouring down his forehead. He was so nervous, but he got it together and rocked. That was it for us. He had already been hanging out with us for about a week—we brought him over [to Maui] to get to know him a little bit, and he was a beautiful person, so that part was easy. My concern was finding someone who could challenge us and provide inspiration for everyone. He became that and more, so it was really that simple."

Gravity was completed in 10 weeks—the fastest they've ever recorded an album—grown in the fertile Eden that Rock had created for them. "When we were recording in Maui, we lived together, ate together, everything—we were a real unit, a family," Maida says. "The piece of the puzzle that felt missing—Steve—dropped into the picture, and suddenly everything felt grounded after that. This record became very visceral to us; it felt like gravity."

The singer continues. "This has become the rock band that I've always dreamed of being a part of. It's like growing up with a group since Grade 8 and feeling like these are the people you're supposed to know for the rest of your life. Life isn't like that, and when I thought a band was supposed to be one way, Steve comes along and I realized how different it could be. We are so fortunate to be in this place now."

Something to live for, then? "It is," Maida says. "I'm just glad it finally happened." ☺

Our Lady Peace

With Seether, Finger Eleven and the Trailer Park Boys • Skyreach Centre • Tue, Jan 28

Don't fear the trailer

So how do you show the world your band is totally reinvented? Try reinventing your road show as well. According to Raine Maida, the cross-Canada Fear of the Trailer Park tour is an effort to give fans something more than the standard arena rock show.

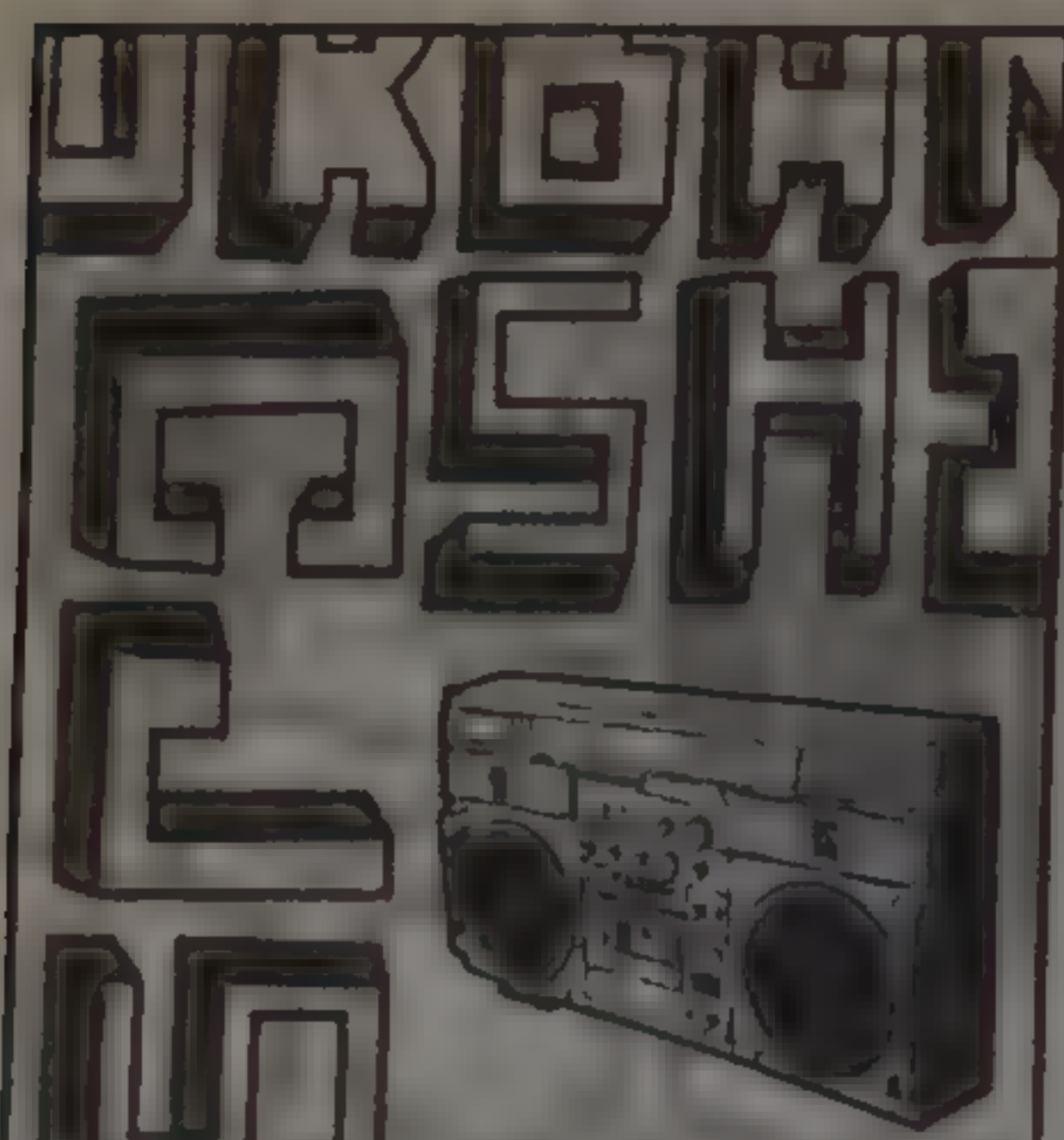
Rather than the employ your typical act/wait around/second act/wait around/main act litany, OLP has recruited the cast of the popular Showcase TV program *Trailer Park Boys* to provide a

comedic thread to the evening in the form of live skits and pre-filmed video footage.

Maida says the band became fans of the show after their sound man Tim Murray—a longtime friend of TPB's Bubbles, Mike Smith—brought tapes of the show onto the tour bus in Houston. When the band began planning their current Canadian tour, they extended an uncertain invitation to the cast to tag along and were overjoyed when they agreed to sign up. "They all thought that we were kidding," recalls Maida, "and when they realized that we

were being completely serious, it just happened."

Maida isn't convinced that the band has a future in comedy, however. "With [drummer Jeremy Taggart], definitely. He's built to laugh, and I'm sure he'll be involved with the guys pretty heavily. I love it, but I'm not comedic by any stretch. Never have been, and I don't see myself changing. I like the fact that the music is pretty serious, and this provides a good balance. It gives me a chance to laugh during the day now. It's going to lighten everything up." —DAVE JOHNSTON



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Thursdays
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SMOOTH
Tina Sparkle
Nizmo
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Thursday Mornings
3AM - 6AM

PULSE FM
MC DEADLY
Dance/Bass
Fridays
10PM - 11PM

ELECTROPHOLAPSE
DJ Kuch
Techno/House/Trance
Friday Mornings
2AM - 6AM

EAT THE BEAT
Spilt Milk
HipHop/Breakbeat
Saturdays
8PM - 8PM

FREQUENCY
Eli & Prosper
House/HipHop/DJ Tempo
Saturdays
8PM - 8PM

CARIBBEAN SWING
KC (& Kinki)
Reggae/Calypso/Soca
Saturdays
8PM - 10PM

URBAN HANG SUITE
Arlo Maverick
HipHop/RnB/Soul/
Dancehall Reggae
Saturdays
12AM - 3AM

inside
global
club
culture

BPM

By DAVID STONE

Inside moves

Brr. I can't blame anyone for wanting to hibernate right now, with the frost nipping at more than just our noses, but this is how January always sizes up. So if you're not feeling brave enough to step out to the clubs, you might as well imagine you're in one.

First of all, pick up a copy of Tall Paul's new *Mixed Live 2* (Moonshine), recorded before a packed house at Miami's Space nightclub. The set, which features tracks from Richard F ("Down & Dirty"), Who Da Funk ("Shiny Disco Balls," remixed by Oliver Klein), DJ Sandy vs. Housetrapp ("Overdrive," remixed by Junkie XL) and Tomaz vs. Filterheadz ("Sunshine"), is duplicated on two discs. One is a standard format CD, but the other is a DVD-Audio disc, mixed for 5.1 Dolby surround sound. Slap that on your home theatre system and put yourself in the middle of the dance floor. Apparently this will be a regular feature for all future *Mixed Live* compilations.

If you need to kick back and get a dose of history, there isn't anything more entertaining than *24 Hour Party People* (MGM DVD), director Michael Winterbottom's recreation of the legendary era of Manchester's Hacienda nightclub. Through narrator Tony Wilson (Steve Coogan), we're treated to a film that covers the birth of punk straight through to the death of acid house. Wilson was a TV presenter in the U.K. who not only gave Brits their first dose of the Sex Pistols on the box, but also founded Factory Records, the label home of Joy Division and New Order. Along the way he discovered the Happy Mondays and helped start the Hacienda, a nightclub that became the epicentre for the raving and club culture we are so familiar with today. Although the original Hacienda was torn down in the late 1990s, the film's producers lovingly recreated the room in a disused warehouse—right down to the dirt on the floor, apparently.

24 Hour Party People is a wild and wacky film, thanks to a whirling visual style and improvised performances by some of the best young actors in England. It also has one of the most amazing soundtracks you'll hear in a film this year, with many of the classic anthems that paved the way for the sounds of modern dance culture.

Need to chill out a bit and can't wait for the new Massive Attack album (which comes out on February 11, by the way)? Perhaps you'd like to try out the Verbrilli Sound's new album, *Letsure War* (Upstairs/Network). The Effect is one person really, Vancouverite Don Verbrilli, who believes that music is actually a creature created from an intricate and

mysterious process. That's probably an oversimplification of his beliefs, but the music speaks for itself, as the ghostly urban funk bobs and weaves from the speakers. Ultimate headphone music, for whatever purpose you bring to it.

Finally, if you're more interested in making music as opposed to passively listening to it, you could drop a large bundle of dollars on the latest **Roland Groovebox**, the MC-909. Probably the most advanced sampler workstation ever made, it appears capable of doing just about every-

thing short of getting you a record deal. The sound is amazing and the devices become quite intuitive once you figure out how to switch things around. Some of the bonus features include a Smart Media input and infrared switches that allow you to play the unit like a theremin. Apparently Hybrid worked closely with the engineers during the product's testing phase, helping perfect the unit. You can see it all for yourself by jumping on the Net and looking at www.mc-909.com. Now you know what I'm saving my pennies for. ☺

CLUB WEEKLY

THE ARMOURY—10310-85 Ave, 702-1800 • MON: Go-Girl Night: upstairs: Junior Brown, sexy house • THU: Lo Ball Night • FRI: Heaven and Hell, top 40 dance and retro • SAT: top 40 dance and R&B

BACKROOM VODKA BAR—10324 Whyte Ave • MON: Local Motive, house, techno and progressive with DJ Waterboy and guests • THU: I Can't Believe It's Not Friday, house with DJ Waterboy and regular guests • FRI: top 40 and R&B with Sunni Sidhu • SAT: Flava, hip-hop • SUN: Moonlight Cinema

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene

BRONZE ON 5TH • 10345-105 Street • WED: Ladies Night • FRI: Friday Night Fever, top 40, hip hop and R&B • SUN: Industry night

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Friday, with DJ Invoiceable, MC J-Money • SUN: Ladies Night, with Invoiceable, MC J-Money and guests

CLIMAXX AFTERHOURS—10148-105 St. • (780) 425 2582 • THU: guest DJs • FRI: Mr. Anderson, Shortee • SAT: Wil Danger, Tomek, LP, Protégé

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • SAT: Urban Saturdays, with DJ Invoiceable, MC J-Money and guests

ELEPHANT AND CASTLE ON WHYTE—10314 82 Ave, ph. 439-4545 • TUE:

Method, breaks, hip-house with DJ Headspin

HALO—10538-Jasper Ave, 423-HALO • WED: house with Dirty Darren Pockett • FRI: Pulse, progressive house with Darcy Ryan, Mike Shouf and guests • SAT: For Those Who Know, with Junior Brown, Remo and guests

THE JOINT—Phase 3, WEM • THU FEB 20: Lisa Lashes (UK), with Serotonin (Calgary), Greg Wynn, Jeffree (Van.), Darcy Ryan, Mike Shoaf; tix at DV8 Records, Foosh, Underground, Sunkissed Tanning (10716-142 St.), Ticketmaster

MAJESTIK—10123-112 St. • MON: Skool, house and tech house with Charlie Mayhem, Anthony Donohue and guests • TUE: DV8 Records DJ Karaoke • THU: House with residents Tripswitch, Sweetz, and guests • FRI: Urban Fridays, hip hop with Shortround and Echo • SAT: Ladies Night, house with Anthony Donohue, Derkin, Juicy and guests • SUN: Breakfast at Tiffany's, with Tiff-Slip and guests

NEW CITY—10081-Jasper Ave, 413-4578 • SUN: Lounge—Atmosphere, chilled beats; Main—Chocolate Sundays, house with Remo and guests • WED: Honey, house with Remo and Junior Brown

PURE—10551-82 Avenue, 995-PURE • WED: Breakout!, hip hop and breakbeats with Rage and J-Funk • THU: RetroElectro, electro with Richard Delamar • FRI-SAT: mixed house with DJ Dragon

RED'S—Phase 3, WEM • SAT FEB 8: Vinyl Fantasy 3, with Tall Paul (UK), Hatiras (Toronto), Karim (UK), DJ Brian (US), Stimulant DJ's (UK), DJ Dazy (US), DJ Treavor (US), Mark Kavanagh (UK), Brisk (UK), Kultcha (CAN), John Kelley (US), Little Satan (CGY), Emotion (CGY), DJ Powder (GP), Edmonton's Charlie Mayhem, Anthony Donohue, Juicy, Kristoff, Derkin, David Stone, Tripswitch, Sweetz, Tryptomene, Neal K, Crunchee, Jameel, Donovan, Dave Thierman, David Lee, Jaw-Dee; tix at DV8, Foosh, Colourblind, Underground, Majestik

THE ROOST—10345-104 St. • TUES: Upstairs: Roots, R&B and hip-hop with Break Fluid and Alvaro • FRI: Upstairs: house with Alvaro, Headspin, Diabolik, Topaz, Yvo and guests

SAVOY—10401 Whyte Ave, 438-0373 • FRI: Seaside, twee muzik w/Rich & Kyle • SAT: Beats, with Ariel & Roel • SUN: French Pop, with Deja DJ

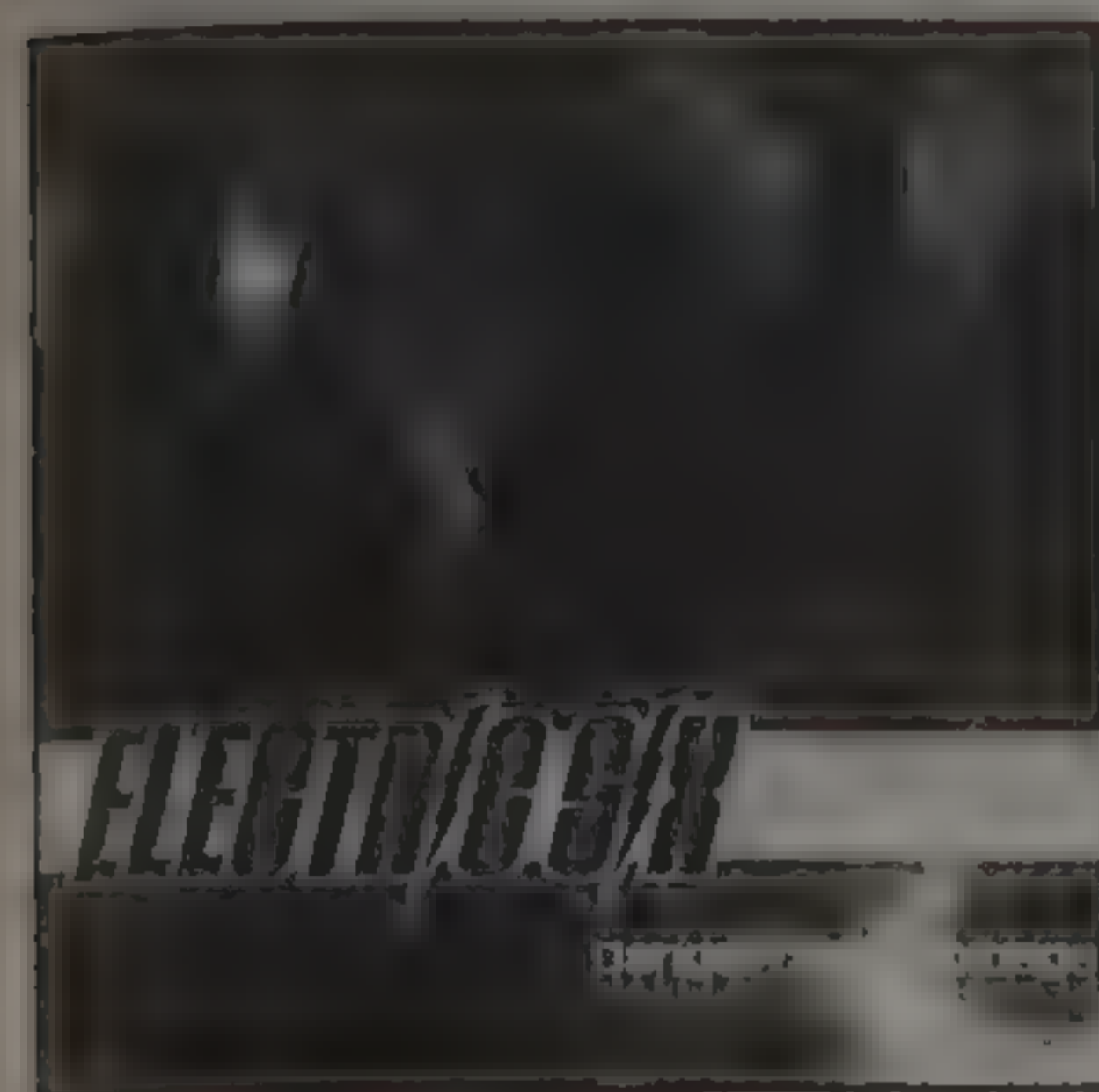
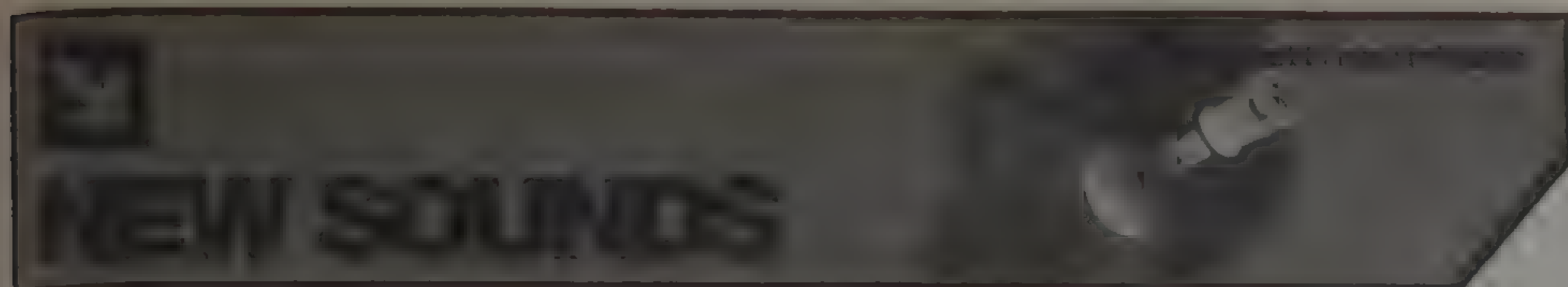
SUBLIME (late night/after hours)—10147-104 St., Bsm. 905-8024 • FRI: Astrotrip, Darcy Ryan, S2 • SAT: house with Manny Mulatto and Locks Garant

Y AFTERHOURS (late night/after hours)—10028-102 Street • FRI: F&@K It Fridays, with Tripswitch, Sweetz, Remo, Bounce, Old Bitch, Jameel, LP, Degree and MC Flowpro, Colin Rutt • SAT: Mayhem Saturdays, with Charlie Mayhem, Crunchee, Anthony Donohue, David Stone, Derkin, Juicy, Donovan, Jaw-Dee, Dave Thierman, Mike Shoaf

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LP/CD >> SOLE-SELLING LIVE WATER 2LP/CD
>> HOLOPAW - S/T - CD >> CALLA - TELEVISION - CD



ELECTRIC SIX
DANGER! HIGH VOLTAGE! EP
(XL)

Straight outta Detroit Rock City comes this strange five-piece formerly known as the Wildbunch. Dubbed "disco riot rockers" in the hype sheets, Electric Six is really a garage band with theatrical tendencies and a ton of funk. Could they be the beginning of punk disco? Didn't Blondie already do that? Nevermind the bollocks, here's the funk. The pulsing title track—featuring the White Stripes' Jack White in disguise, trading vocals with Dick Valentine—is a shirt-tearing, sax-crazy powerhouse number, delivered on this EP in three forms. Tagging along for the ride are two other nasty rockers, "I Lost Control (of My Rock & Roll)" and "Remote Control," that kick, snarl and leave you panting for more. But Electric Six wave their scarred, bejeweled hands and declare you unworthy, swarthy fiends that they are. This is camp rock 'n' roll at its finest, comparable to anything Kiss did during the disco era. While Electric Six have undoubtedly delivered one of the singles of the year, can they stretch it over an album, should one be forthcoming? Even if we have only this single sweet moment, I suppose that will be enough. **★★★★** —DAVE JOHNSTON

GARE DU NORD
IN SEARCH OF EXCELLOUNGE
(PIAS)
ANDY VOTEL
ALL TEN FINGERS
(TWISTED NERVE)

They're older releases that only recently arrived in Vue's CD vault, they're not my standard style and I really don't understand what they're saying (and not just because of all the French). But these two albums of Mobyish Euro-cool chilled beats—cheesy organs and looped drum machines, tracks that sound like theme songs from '70s sitcoms, repeated phrases like "salted tangerines" and seemingly random keyboard plinking—found a way into my psyche anyway. Apt accompaniment on a winter's walk or for sinking into the couch after a chaotic day, there's just enough up-tempo energy in the mixes by various DJs and artists to keep you going. But not so much that the relaxed vibe ever entirely dissipates. And "Pablo's Blues" on *In Search of Excellounge*, the stronger of the two discs, is an excellent blend of front-porch blues overlaid with ambient, meandering electronica. *Excellounge* indeed. **Excellounge: ★★★; Fingers: ★★★★★** —DAVE JOHNSTON

★★★ —DAN RUBINSTEIN

STARS
HEART
(PAPER BAG)

Why is it that every band that wants to be considered incurably romantic nowadays tries so hard to emulate the 4AD label? It's impossible to hear this Toronto group's crystalline vocals shimmering atop angular rhythm loops without noticing the pronounced influence of This Mortal Coil, Dead Can Dance and early Lush. Throw some abstract Vaughn Oliver artwork on the cover, and you could peddle this alongside *The Cocteau Twins' Greatest Hits*.

But that would mean dismissing what's in fact an entertaining if delicate album that features some intelligent lyrics and creative instrumentation, pieced together with unbridled imagination and well-learned lessons from the likes of New Order and Alan Moulder. Even the Prince of Gloom gets a shout-out in the title track: "Kurt Cobain, he never had a chance, you know. Incurable romantics never do." Not exactly the most hopeful message to glean from this record, but there's a kernel of truth to it when you think about it. These are twisted lullabies for indie kids everywhere, and they're worth seeking out. **★★★★★** —DAVE JOHNSTON

HOLOPAW
(SUB POP)
KINSKI
AIRS ABOVE YOUR STATION
(SUB POP)

Something happened to Sub Pop over the last decade. Once the home of dirty, filthy rock music, the Seattle imprint—perhaps frustrated and aching from the years of aural abuse they've inflicted—has softened up. So now they've begun tossing out records like *Holopaw*, a lilt-ing, meditative acoustic disc that hints at the best country music you've heard in your life. This is lazy music for hazy days, comfortable enough to make you feel like getting wrapped up and lying on the sofa, drinking tea and petting the cat. A modern soundtrack for melancholy, maybe even complete self-loathing—hey, it's dual-purpose!

Yet Sub Pop can't let go of their avant-garde roots—hence the sludge-rock instrumentals of Kinski. Borrowing from the spectrum of Sonic Youth, Can and My Bloody Valentine, the Seattle-based quartet makes haunting, indefinable experimental rock, captured for posterity on *Airs Above Your Station*. One moment they're floating in (inner) space with "Steve's Basement," the next they're freaking you out with the intimidating "Semaphore." It's hardly Mudhoney, but even they had to move on. **Both discs: ★★★★★** —DAVE JOHNSTON

SALIVA
BACK INTO YOUR SYSTEM
(ISLAND)

Hurry, hurry, get your bodily-fluid-based band name, before all the good ones are taken! But seriously, when a band names itself after a punchline ("What

did the drummer get on his I.Q. test?"), you've got to figure they've got a sense of humour about what they're doing. Saliva's *Back Into Your System* opens with "Superstar II," whose heroic lyrics include lines like "No crying-ass bitching about my wife or girlfriend/'Cause in my life I can't have either one." On the other hand, the title track resembles a typical power ballad (albeit with more power than ballad) before—surprise!—it sounds like Papa Roach have invaded the studio.

Saliva are at least smart enough to change things up once in a while. Light harmonies and heavy "shug-dug" guitar manage to co-exist on "All Because of You," while "Raise Up" sounds like the band's tribute to Limp Bizkit. And if there weren't enough evidence of Saliva's sense of humour already, look no further than "Rest in Pieces," co-written by none other than Nikki Sixx of Mötley Crüe. I mean, if you can't laugh at that.... **★★★★** —T.C. SHAW

OPETH
DELIVERANCE
(KOCH)

Uh-oh. Murky black-and-white photography, gothic lettering and a Swedish recording studio identified in the liner notes can only mean one thing: overblown Scandinavian death metal! Think Metallica with Yngwie Malmsteen with some freaky Mexican wrestler on lead vocals. Singer Mikael Åkerfeldt's "range" doesn't extend beyond three or four excruciatingly low-pitched grunts, making him sound like, as my nephew Trevor put it, a "dying beast."

To be fair, if you're a fan of the genre, Opeth has a lot to offer: wicked, multilayered guitar licks running like stallions here, clashing like swords there, all atop a bed of the fastest double-bass drumming you've ever heard. If it just wasn't for that "singer".... **★★★★** —T.C. SHAW

DASHBOARD CONFESSIOAL
MTV UNPLUGGED
(VIRGIN)

You know what's creepy? Dashboard Confessional. But, as Sloan famously sang, "It's not the band I hate, it's their fans." And here, in the acoustic killing floor known better as *MTV Unplugged*, Chris Carrabba's songs are completely overshadowed by the slavish devotion of his fans, who scream out every syllable of every sensitive emo anthem in the group's repertoire. The experience gets even more insufferable if you pop the accompanying DVD into your player and try to actually watch the proceedings. It's like some kind of twisted campfire sing-a-long; you almost have to pity Carrabba and wonder if he feels as creeped out by the entire affair as you do. Advice for Dashboard Confessional on dealing with their slavish preteen fans: buy some really big amps and guitars, turn it up and wipe them out. **★★** —DAVE JOHNSTON

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CLASSICAL NOTES



inside the concert halls

By ALLISON KYDD

Search for tomorrow

A year ago, Edmonton audiences learned that Maestro Grzegorz Nowak's contract as music director of the Edmonton Symphony Orchestra would end in June of 2002. Much has happened since then. The orchestra went on strike and, eventually, back to work; a committee was formed to search for a replacement music director; and David Hoyt (the ESO's principal horn) was

named artistic director. Meanwhile, Nowak launched Metamorphosis, an orchestra he insists is simply meant to fill a musical gap. And in September, the ESO launched a season of guest conductors, mostly Canadians, but also from the United States and Japan.

The ESO Music Director Search Committee is chaired by Fordyce Pier, who's also chair of the University of Alberta music department. The other members include Hoyt as well as John McPherson, Colin Ryan and Lidia Khaner (the ESO's principal trombonist, cellist and oboist); ESO chief executive officer Elaine Calder; and Travis Huckell from the ESO board of governors.

According to Calder and Ryan, the committee has been busy, especially since September. "[They] have pooled colleagues in orchestras around the world," says Ryan. They've also read reviews, listened to CDs, talked to dozens of prospective candidates and met nearly every week. It is, however, a long process. Though official candidates are being scheduled for next season, none of this season's conductors is being formally assessed as a

potential music director.

In order to provide continuity while the selection process continues, two principal guest conductors (not to be confused with interim music directors) have been chosen. They are Franz-Paul Decker, formerly of the Montreal Symphony Orchestra, for 2003-2004; and Kazuyoshi Akiyama, formerly of the Vancouver Symphony Orchestra, for 2004-2005.

There is no official channel for public input into the selection of the ESO's new music director. In fact, the committee believes the deliberations are best left confidential in order to attract better candidates. At the same time, Ryan says musicians have good antennae for audience response, and Calder says audiences and musicians tend to agree about exceptional performances.

Next in the lineup is Rolf Bertsch, who's conducting the ESO's Nutcracker Lighter Classics series on Thursday, January 23. Bertsch takes the audience on an international tour entitled Rooted in the Land. Featured works are Smetana's *Vltava*, d'Indy's *Symphonie sur un chant montagnard français* (featuring pianist Richard Raymond), Estacio's *Bootlegger's Tarantella* and Grofé's *Grand Canyon Suite*.

January 16 marked another Metamorphosis performance, an all-Mozart concert at the Winspear Centre. Music writer and compère Jerry Ozipko made a good point when he said, referring to the small orchestra, "This is Mozart as Mozart would have heard it." Unfortunately, Ozipko didn't stop there. It would have been one thing for Nowak to say a few words of introduction. Extended "live program notes" during a concert is quite another thing. Pre-

concert lectures are exactly that—pre-concert—and people attend by choice, not because they can't avoid it.

Ozipko also had the thankless job of telling the audience *La Finta Giardiniera*. *Overture*, which was to open the concert, had been cut. (Apparently the music did not arrive in time for rehearsal.) Therefore, both soloists performed in the first half, and it was the lot of soprano Svetlana Sech to warm up the audience. Mozart's *Exsultate Jubilate*, though probably written for a castrato, has become a kind of party piece for Sech, whose recent credits also include Britten's *War Requiem*, Gorecki's *Symphony No. 3* and Kouzan's *The Final Message*, with the ESO. Her coloratura effects and crescendos were extraordinary; her lower notes, though not as brilliant, were warm and expressive.

Violinist Alicia Hui does not yet have Sech's stage presence, but at 14 she already has "spot on" intonation, confident technique and discernment. If Hui's goal is to solo with the world's major orchestras, she's on the right track. She played Mozart's *Violin Concerto No. 5* in A major, a light-hearted showpiece that makes use of folk melodies but returns again and again to a dancing refrain. Accompanying bass and cellos used *col legno*, striking the strings with the stick of the bow, effectively.

Some describe Mozart's *Symphony No. 29*, also in A major and the final piece on the program, as Mozart's greatest early symphony, written when he was 17. It has both an exhilarating rocket theme (rapid scale upwards) in the last movement and a touch of Mozart's dark side in the first. On Thursday, 10 violins managed to sound like far more. ☐

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film

Salute the piano player

Polanski's *The Pianist* is a symphony of honesty, horror and grim irony

BY PAUL MATWYCHUK

Roman Polanski's gripping new film *The Pianist* is anything but funny—it's an incredibly vivid and horrifying epic that views the Warsaw Ghetto and the German occupation of Poland through the eyes of a Jewish musician named Wladyslaw Szpilman—but there's a grim sense of humour running through it all the same, a bleak, sardonic astonishment at how, just when the characters think their lives couldn't possibly get any worse, some fresh new horror is visited upon them. And I suspect that tone of grotesque irony could only have come from an artist who actually lived through those events himself.

That description, of course, applies not only to Szpilman (who died in 2000 at the age of 89) but also to Polanski, who as a small child lived in the Krakow Ghetto, where, among countless other cruelties and tortures, German officers once laughingly fired a volley of bullets at him for sport—"target practice." Maybe it's my awareness of Polanski's life story that makes me say this, but there's a rock-solid authenticity to every scene of *The Pianist* that seems utterly unquestionable to me. You get the sense that Polanski is staring his most vivid, nightmarish memories of the ghetto squarely in the face. He's not trying to aestheticize any of the violence he shows the Nazis perpetrating or hype it up with a lot of fancy editing to give it lots of "shock value." Time and again throughout the film, Polanski shows us violent scenes from the point of view of an observer helplessly watching it unfold from a window across the street. In a scene so casually brutal it literally made me gasp, Szpilman's family watches a gang of Nazis invade an apartment in the building opposite theirs—upon discovering that one of the inhabitants is in a wheelchair, they wheel him onto the balcony and blithely dump him out onto the street four or five stories below.

Polanski (working from an excellent screenplay by Ronald Harwood, who also wrote *The Dresser*) is quite brilliant at complicating the moral implications of this story without ever making moral judgments upon the characters. Szpilman earns the



Adrien Brody's virtuoso performance in *The Pianist*

wrath of his brother Henryk when he takes a job playing piano at a ghetto café frequented by black marketeers and other Jewish opportunists, but the job is also the only way Szpilman is able to earn money (not to mention practice the art that seems to be his soul's only source of sustenance in his grim new surroundings). When a cretinous Nazi officer strikes Szpilman's father in the street, no one stops to help him—perhaps sensing they'll only make matters worse if they do. And no Jew is held in

drama

purser contempt by the Szpilman family than a fellow named Itzak Heller, who has decided to join the police force and help the Nazis keep order in the ghetto; but, paradoxically, it's also Heller who saves Szpilman's life when and allows him to escape being shepherded into the train car headed for Treblinka.

The Brody In question

The sudden, arbitrary violence in *The Pianist* would be shocking enough on its own, but what makes this film especially sad and horrifying is the way we see the world of the ghetto gradually transforming the Jewish characters into exactly the kind of hideous, distorted, subhuman figures that once only existed in the Nazis' imaginations. When we get our first glimpse of Szpilman, for instance, he's playing the piano in a radio studio; he's wearing an impeccable suit, his long, elegant fingers caressing the keys, a look of almost comical refinement upon his face. By the end of the film, every bit of civilization has deserted him; he's a gaunt, filthy creature crawling through bombed-

out buildings like a rat scratching around for food. (Adrien Brody is physically perfect for the role—those huge, liquid eyes of his at first seem like a cartoon of "artistic" sensitivity. But by the end of the film, they've taken on an authentically haunted, tortured quality, as if all that "sensitivity" has hardened into a numb, ongoing sense of horror and despair.)

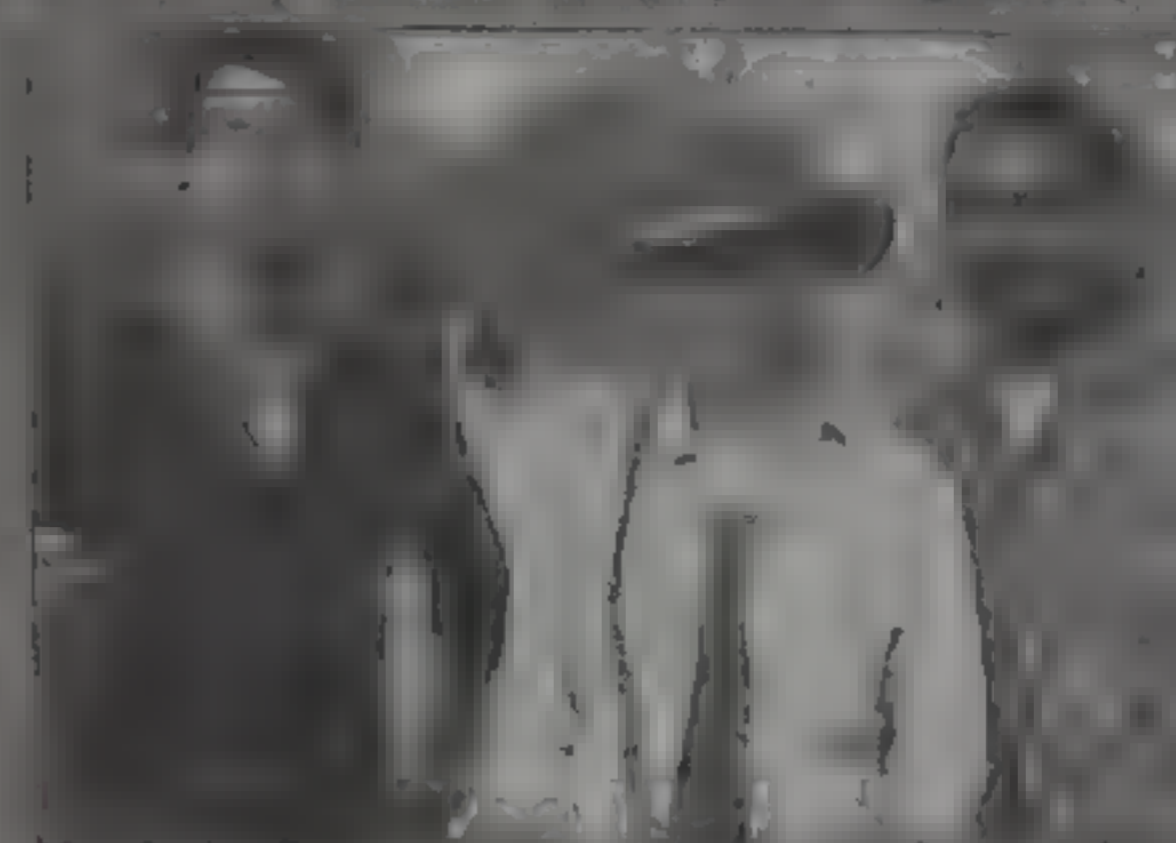
One of the fascinating things about the film is that Szpilman isn't even particularly heroic—he's an emotionally remote guy who hates the Nazis but prefers to keep his head down and hope he's still alive when the whole nightmare blows over. But as every element of Szpilman's identity is stripped away from him—his home, his possessions, his family, his freedom, his dignity—it's impossible not to feel for him. The saddest moment in the entire film may be when a German officer discovers Szpilman, now a bearded, frightened, pathetic shell of a human being scavenging through the Warsaw ruins, trying to open a can of pickles. The German asks him, "Who are you?" whereupon Szpilman replies, "I am... I was a pianist." (That "was" is heart-breaking.)

And yet, miraculously, when the German points to a nearby piano and tells Szpilman to play something, his art turns out not to have deserted him. This scene is an almost indescribably moving vindication of the often-cheapened notion that no amount of evil can crush the human spirit. *The Pianist* demonstrates that the Nazis couldn't extinguish Roman Polanski's soul either. **D**

Directed by Roman Polanski • Written by Ronald Harwood • Starring Adrien Brody and Thomas Kretschmann • Opens Fri, Jan 24

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Local films explore *Bullets* and *Bondage*

Bill Sorochoan and Clinton Carew love that eerie black-and-white look

By JOSEF BRAUN

Edmonton writer/director/producer Bill Sorochoan's third feature *Seven Bullets* is an ambitious and perplexing slice of neo-noir. It follows an unhinged detective's investigation into a bizarre series of unexplained deaths that have left him fatally wounded twice, only to return from death's door on both occasions. Succumbing to fits of antisocial behavior, he's visited by mysterious figures, perhaps visions, who seem to be either luring him toward some answers regarding his case or pushing him toward psychological collapse.

At well under 75 minutes, *Seven Bullets* is a lean movie, its narrative (which tumbles into a sometimes dark, sometimes goofy nether region) shaved down almost to the point of opacity. Images repeat, but aren't entirely explained. The black-and-white photography is ashen, the grey skies bleeding into the winter landscapes and drab interiors. One



minute, macho cops with bad haircuts are cracking wise, the next they're having cryptic chats with ghosts. For those who fear that all ultra-low-budget Albertan features are humdrum prairie dramas or bumbling broad comedies, *Seven Bullets* is clearly of a different, moodier ilk.

Originally conceived in 1989 and shot in 1990, Sorochoan and editor Ken Berry weren't able to finish

the project until 1997. *Seven Bullets* screened at 2000's Local Heroes Festival and has since been given some final spit and polish for this week-end's Metro Cinema premiere. When I met with Sorochoan, he sat across from me with a dog-eared copy of Freud's writings and a big smile. After 14 years, his baby's finally been able to leave home.

Seven Bullets began as a chance to experiment with the noir genre—not an uncommon ambition among certain offbeat filmmakers in the late '80s. "I enjoy genre pieces," Sorochoan explains, "but more so when you take the format and make something unique. I think art film is like classical music in which the original creator is the guiding force. But genre films are more like jazz, where it's not about the piece but the musician's take on it."

Seven Bullets eventually delved into stranger places than Sorochoan first imagined, dealing with death as a mythical concept. (This is where the Freud comes in.) "The film started becoming a metaphysical exploration of what's called *thanatos*, or the death instinct," Sorochoan says. "The inspiration came from Edward G. Ulmer films, as well as *The Seventh Victim*, which is probably the darkest Hollywood movie ever. It was produced in 1943 by Val Lewton [*Cat People*, *I Walked With a Zombie*], and beautifully illustrates this idea of *thanatos*, of death following you and slowly enveloping you. But really, in some way or another, that's the heart of a lot of noir."

As part of its ongoing Frame-



Will these actors be hit by the last of Bill Sorochoan's *Seven Bullets*?

works series, Metro Cinema is also unveiling Edmonton multi-tasker Clinton Carew's *Mutes in Bondage*, a four-minute film that shares some interesting commonalities with *Seven Bullets*: monochromatic photography, a ruthlessly spare narrative and a decidedly sinister air. The ingredients of *Mutes in Bondage* are so few (a man and a woman wake up to find themselves tied to chairs, unable to verbalize properly, but instinctively and single-mindedly attracted to each other) and the setting so placeless (a darkened cellar with no references to an outside world) that some sort of allegory seems inherent. Yet questions linger (Are these people drugged? Is this meant to be kinky?) and answers are obscured by an overriding playful menace, embodied by the writer/director himself, who appears briefly as a mustached butler whom we assume is their captor.

Carew acknowledges the film's resistance to interpretation, himself

hesitantly starting and stopping several sentences that might provide his own interpretation. I tell him I'm not pressing him for any big, easy answers, and he begins to simply articulate his process, which turns out to be more illuminating anyway. "I'll just start with some detail that interests me," Carew says, "but then I try to let it live a bit and see what comes out of it. I think this works well. If you limit your choices and confine yourself to very specific details, you'll find allegory everywhere." ☐

Seven Bullets

Written and directed by Bill Sorochoan • Starring Larry Musser • Zeidler Hall, The Citadel • Fri, Jan 24 (9pm); Sat, Jan 25 (7pm) • Metro Cinema • 425-9212

Mutes in Bondage

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I got you, babe

A cash-strapped man finds redemption by raising *The Orphan of Anyang*

By JOSEF BRAUN

In the industrialized ancient Chinese city of Anyang, a quiet factory worker named Yu Dagang (Sun Guilin) finds himself laid off, desperately alone and approaching middle age. One night, having been able to exchange some food coupons for cash, Dagang buys noodles from a street vendor and discovers an abandoned newborn with a note promising some small compensation (about \$37 Canadian a month) if the finder cares for the baby. Unable to refuse even the most meager offer of financial support and, one suspects, unable to turn a blind eye to a child left as utterly alone and in need as this one, Dagang decides to take the kid in, unknowingly inviting into his life a tired and lonely prostitute (Zhu Jie) and a leukemia-stricken gangster (Yue Senyi) along with the tiny orphan.

The Orphan of Anyang could be the stuff of clichéd, sentimental, patriarchal dreck if it were a Holly-

wood picture. But in the hands of writer/director Wang Chao, making his feature debut, it unfolds elegantly and engagingly into a careful, humanistic portrait of marginalized life in a contemporary China far from the exotic locales of most Chi-

nese films that come our way. Adapted from one of Wang's short stories, it's a testament to the malleability with which spare, simple narratives—as opposed to sprawling novels—can be turned into satisfying and coherent feature films.

Dagang's all here

Shot entirely on sticks in long, largely still takes, *The Orphan of Anyang* begins with a series of images of Dagang wandering through the permanently overcast and drearily polluted Anyang. Later we watch Dagang going about his business as he opens a bicycle repair stand across from his apartment, the blur of bike and truck traffic streaming indifferently past him. Aside from the scene in which the newborn is discovered, the first section of the film initially feels intended to provide little more than lingering atmosphere, but cumulative-

ly, it becomes clear that each of these scenes is essential. Wang is a modest pragmatist who just happens to have the natural touch of an aesthetic stylist; he has no interest in wasting our time and his ambitions are rooted firmly in solid storytelling: every single scene conveys a significant and concise narrative development, yet does so in an unassuming, patient fashion that emphasizes detail.

The stark neo-realism and implicit political metaphor in Wang's approach may sound off-putting and bleak, but there is a warmth of intention evident here (against all odds, Dagang and the prostitute eventually strike up an odd relationship), a gentle sense of humour and plenty of space for the terrific actors to fill their characters with affecting nuances. And while moments of joy or optimism inevitably diminish as Wang's tale nears its end, he's enough of a softie to allow us one final image that leaves us with our hope for this unorthodox little trio fragile but still intact. ☐

The Orphan of Anyang

Written and directed by Wang Chao • Starring Sun Guilin, Zhu Jie and Yue Senyi • Zeidler Hall, The Citadel • Fri, Jan 24 (7pm); Sat, Jan 25 (9pm) • Metro Cinema • 425-9212

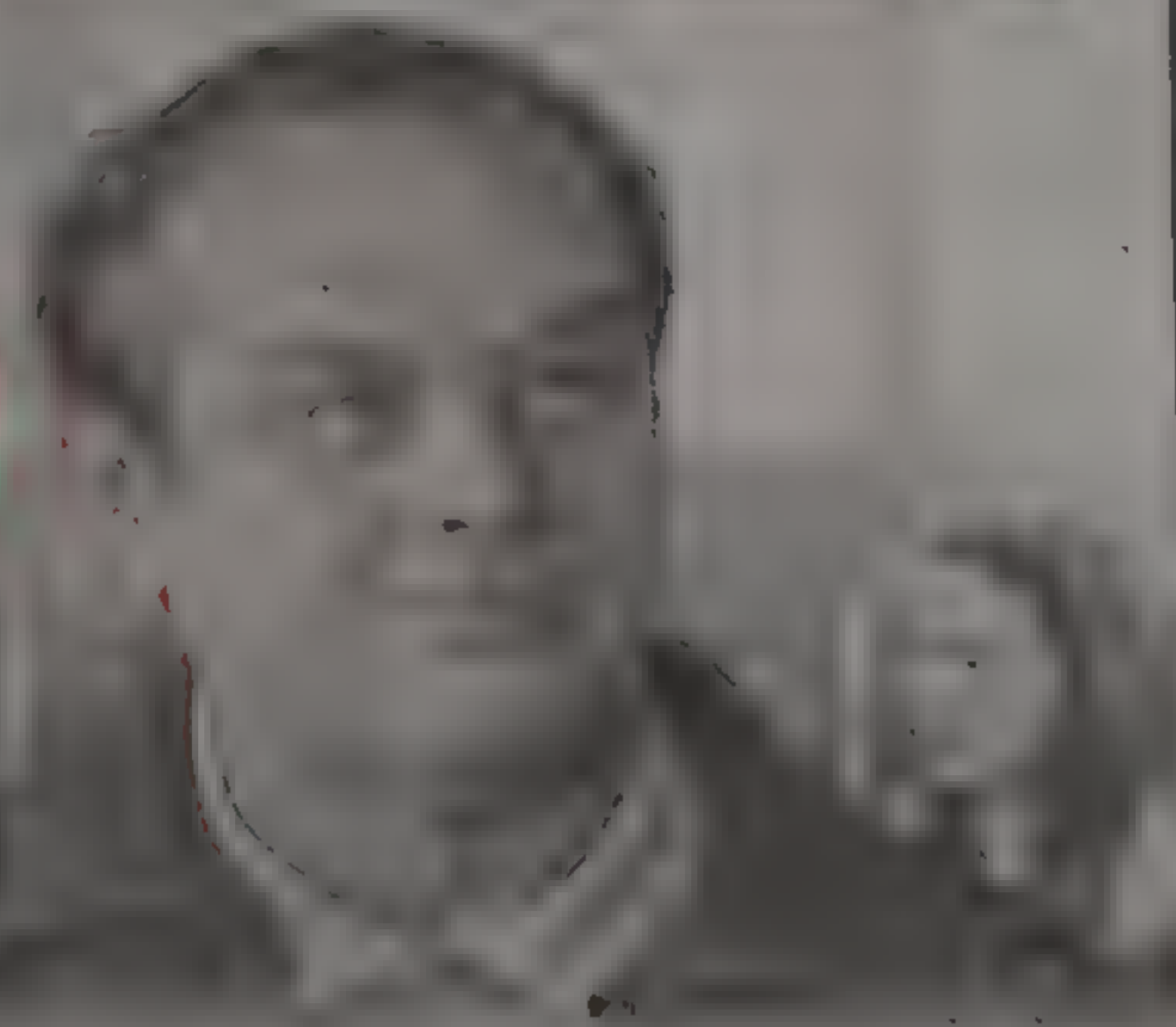
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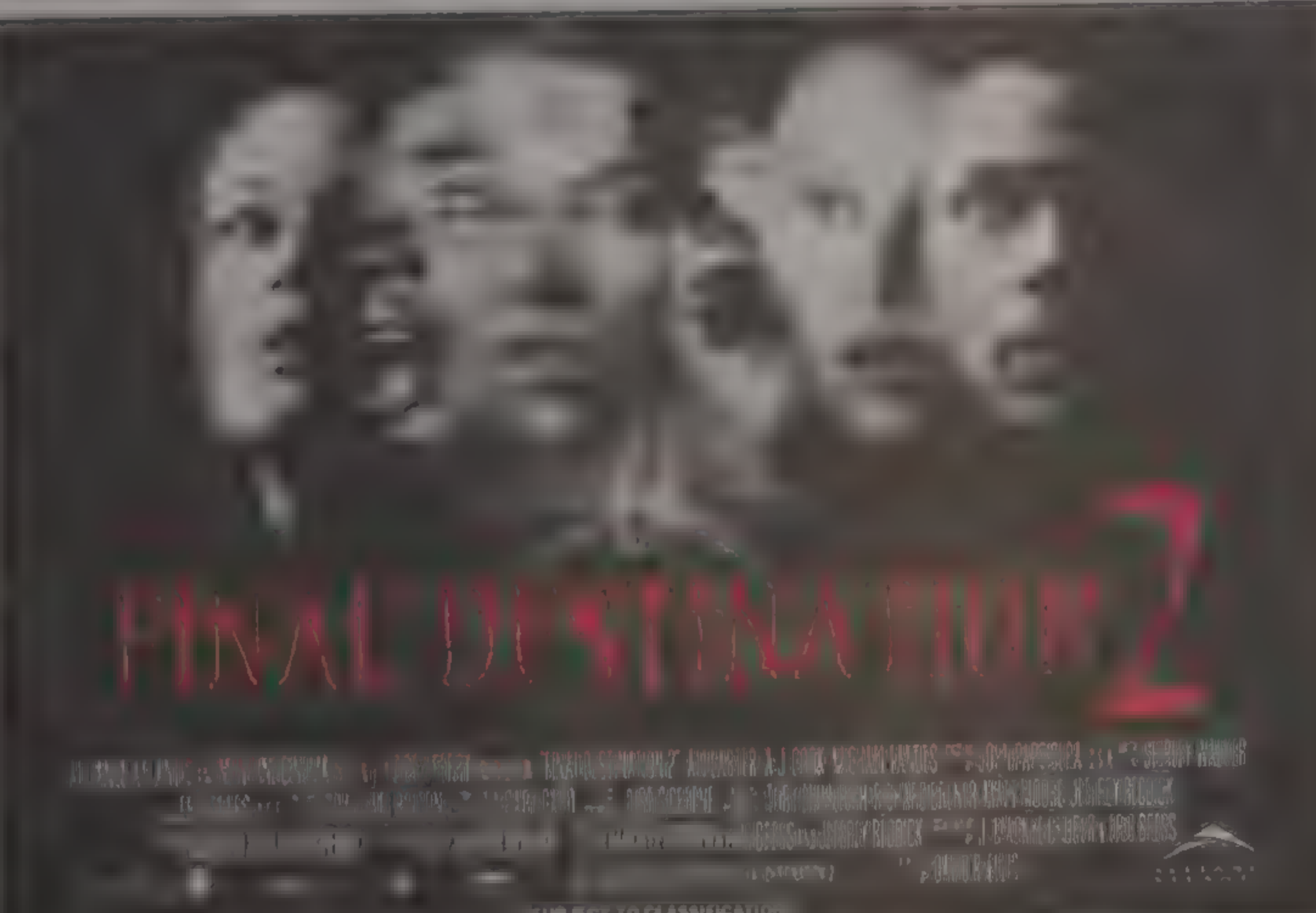
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FILM WEEKLY

NEW THIS WEEK

Confessions of a Dangerous Mind (CO, FP) Sam Rockwell, George Clooney (who also directed), Drew Barrymore and Julia Roberts star in this adaptation of Chuck Barris's bizarre autobiography, in which he claimed that while he was producing lowbrow TV programs like *The Dating Game* and *The Gong Show*, he was also working as a hired killer for the CIA. Screenplay by Charlie Kaufman.

Darkness Falls (CO, FP) Chaney Kley and Emma Caulfield star in director Jonathan Liebesman's horror flick about a young small-town outcast who helps the little brother of his childhood girlfriend battle an ancient, supernatural force—the same creature that inspired the popular myth of the “tooth fairy.”

The Elephant Man (M) John Hurt, Anthony Hopkins, Anne Bancroft and John Gielgud star in *Mulholland Drive* director David Lynch's 1980 film, based on the story of John Merrick, the monstrously deformed 19th-century Englishman, and Frederick Treves, the ethically conflicted doctor who rescued him from a circus sideshow. Showing with local director Clinton Carew's short film *Mutes In Bondage* Zeidler Hall, *The Citadel*; Thu, Jan 23 (7pm)

The Grey Fox (M) Richard Farnsworth and Jackie Burroughs star in this new 35mm print of director Phillip Borsos's beloved 1982 Canadian film landmark, set in 1901, about aging “gentleman bandit” Bill Miner and his return to his old criminal ways after finishing a 33-year prison sentence. Zeidler Hall, *The Citadel*; Sun, Jan 26 (9pm); Mon, Jan 27 (7pm)

The Orphan of Anyang (M) Sun Guilin, Zhu Jie and Yue Senyi star in writer/director Wang Chao's heartwarming drama about an unemployed factory worker who finds himself part of an unorthodox family set-up when he agrees to raise an abandoned newborn infant in exchange for a monthly stipend. Zeidler Hall, *The Citadel*; Fri, Jan 24 (7pm); Sat, Jan 25 (9pm); Mon, Jan 27 (9pm)

The Pianist (CO, GA) Adrien Brody and Thomas Wladyslaw Szpilman star in *Chinatown* director Roman Polanski's intimate Holocaust drama, based on the story of Polish musician Wladyslaw Szpilman, his experiences with his family in the Warsaw Ghetto and the series of narrow escapes and unexpected offers of aid that helped him avoid death at the hands of the Nazis

Seven Bullets (M) Larry Musser, Gary Lloyd and Michael Charrois star in local writer/director Bill Sorochan's offbeat metaphysical noir about a resurrected police inspector trying to solve a string of mysterious murders. Zeidler Hall, *The Citadel*; Fri, Jan 24 (9pm); Sat, Jan 25 (7pm)

25th Hour (CO) Edward Norton, Philip Seymour Hoffman, Barry Pepper and Rosario Dawson star in *Do the Right Thing* director Spike Lee's drama about a convicted New York drug dealer reconnecting with his father, his girlfriend and a pair of old friends on his last day of freedom before a seven-year prison sentence. Screenplay by David Benioff, based on his novel.

FIRST-RUN MOVIES

About Schmidt (CO, FP) Jack Nicholson, Kathy Bates and Dermot Mulroney star in *Election* director Alexander Payne's satirical comedy about a newly retired actuary who embarks on a road trip to inject meaning

into life following the death of his wife and his adoption of an African foster child. Based on the novel by Louis Begley.

Adaptation (CO) Nicolas Cage, Meryl Streep and Chris Cooper star in *Being John Malkovich* director Spike Jonze's wildly inventive comedy-drama about a neurotic Hollywood screenwriter facing writer's block and sexual frustration as he struggles to adapt Susan Orlean's book *The Orchid Thief* into a film, to the point where he decides to write himself into his own script. Screenplay by Charlie and Donald Kaufman.

Analyze That (CO, FP) Robert De Niro, Billy Crystal and Lisa Kudrow star in director/co-writer Harold Ramis's sequel to the 1999 comedy *Analyze This*, which reunites neurotic mobster Paul Vitti, newly released from prison, with his equally stressed-out psychiatrist Dr. Ben Sobel.

Antwone Fisher (CO) Derek Luke, Denzel Washington (who also directed) and Joy Bryant star in the inspirational true story of a young sailor, abandoned by his family as a child, who attempts to control his violent temper with the help of a sympathetic Navy psychiatrist. Screenplay by Antwone Fisher

Bowling for Columbine (CO, P) Roger and Me writer/director Michael Moore examines Americans' love affair with firearms and probes the roots of the United States' astronomical gun-murder rate in this satirical documentary featuring interviews with Charlton Heston, Marilyn Manson and Matt Stone.

Cannes 2002 World's Best Commercials Festival (P) A selection of amusing and visually inventive international commercials, culled from more than 4,000 entrants at the most recent Cannes Festival of Advertising.

Catch Me If You Can (CO, FP) Leonardo DiCaprio, Tom Hanks and Christopher Walken star in *Ministry Report* director Steven Spielberg's breezy comedy/drama, based on the memoir by Frank Abagnale, Jr., whose serial habit of impersonating doctors, lawyers and airplane pilots made him the youngest person ever to be put on the FBI's most-wanted list.

Chicago (CO) Renée Zellweger, Catherine Zeta-Jones and Richard Gere star in director Rob Marshall's flashy film version of the classic Bob Fosse stage musical about a pair of publicity-hungry murderesses manipulating the courts and the media in 1930s Chicago. Songs by John Kander and Fred Ebb.

Die Another Day (CO, FP) Pierce Brosnan, Halle Berry, Rick Yune and Judi Dench star in the latest adventure for suave, ladykilling British secret agent James Bond, who this time teams up with a sexy female American spy to battle a facially mutilated North Korean master criminal and a power-mad Brit. Directed by Lee Tamahori (*Along Came a Spider*)

Dil Ka Rishta (CO) Aishwarya Rai, Arjun Rampal and Priyanshu Chatterjee star in director Naresh Malhotra's Bollywood romance about a beautiful woman who shows no interest in a man with a hopeless crush on her, only becoming attracted to him after a fateful turn of events hardens his heart against her. In Hindi with English subtitles

Evelyn (CO) Pierce Brosnan, Julianna Margulies, Alan Bates, Aidan Quinn and Stephen Rea star in *Tender Mercies* director Bruce Beresford's drama, based on the true story of Desmond Doyle and his

prolonged legal battle with the Irish government and the Catholic Church to regain custody of his four children after his wife deserts the family.

Far From Heaven (CO) Julianne Moore, Dennis Quaid and Dennis Haysbert star in *Safe* writer/director Todd Haynes's meticulously filmed '50s-style melodrama about a sheltered suburban Connecticut housewife who seeks comfort in her friendship with a black gardener after learning that her husband is a closeted homosexual.

Frida (FP) Selma Hayek, Alfred Molina and Ashley Judd star in *Titus* director Julie Taymor's biopic about the iconic, unbrowed Mexican painter Frida Kahlo and her unorthodox relationship with left-wing muralist Diego Rivera.

Gangs of New York (CO) Leonardo DiCaprio, Daniel Day-Lewis, Cameron Diaz, Jim Broadbent and Henry Thomas star in *Goodfellas* director Martin Scorsese's violent historical epic, set during the early days of organized crime in mid-19th-century New York City, about the son of a slain Irish gang leader who vows revenge on his father's murderer. Inspired by the book by Herbert Asbury.

A Guy Thing (CO, FP) Jason Lee, Julia Stiles and Selma Blair star in *Snow Day* director Chris Koch's romantic comedy about a soon-to-be wed man who becomes entwined in a series of compromising situations with his fiancée's attractive cousin just days before his wedding

Harry Potter and the Chamber of Secrets (CO, FP) Daniel Radcliffe, Rupert Grint, Emma Watson, Kenneth Branagh, Richard Harris and Robbie Coltrane star in *Harry Potter and the Philosopher's Stone* director Chris Columbus's big-screen version of the second installment in J.K. Rowling's best-selling series of fantasy novels about good battling evil at a school for young wizards.

The Hot Chick (CO) Rob Schneider, Rachel McAdams and Anna Faris star in director Tom Brady's comedy about a beautiful but mean-spirited high-school girl who switches bodies with a homely 40-year-old male after they both don a pair of magical earrings.

The Hours (CO) Nicole Kidman, Meryl Streep, Julianne Moore and Ed Harris star in *Billy Elliot* director Stephen Daldry's adaptation of Michael Cunningham's novel, which interweaves the stories of three women from different eras, all of whom have a close connection with Virginia Woolf's novel *Mrs. Dalloway*

Just Married (CO, FP) Ashton Kutcher and Brittany Murphy star in *Big Fat Liar* director Shawn Levy's romantic comedy about two newlyweds—a working-class traffic reporter and a young woman whose upper-crust parents disapprove of her new husband—struggling through a disastrous honeymoon in Venice.

Kangaroo Jack (CO, FP) Jerry O'Connell, Anthony Anderson, Estella Warren and Christopher Walken star in *Coyote Ugly* director David McNally's slapstick comedy about two friends who bungle an assignment to deliver \$100,000 in Mob money to Australia when the loot is stolen by a wild kangaroo.

The Lord of the Rings: The Two Towers (CO, FP) Elijah Wood, Ian McKellen, Viggo Mortensen, Sean Astin, Christopher Lee and Andy Serkis star in the much-anticipated second installment of director Peter Jackson's epic film adaptation of J.R.R. Tolkien's trilogy of fantasy novels about a quest to destroy an all-powerful ring.



Rosario Dawson has appeared in some of the best movies of the last five years, including the Ethan Hawke vanity project *Chelsea Walls*, the Freddie Prinze Jr. romance *Down to You*, the effects-driven sci-fi/comedy blockbuster *Men in Black II* and the effects-driven sci-fi/comedy ultra-disaster *The Adventures of Pluto Nash*. And yet even in terrible movies, like *Phantom*, her acting style is all glowing, radiant. So she's the next Halle Berry or just the next Lisa Bonet? Well, the jury is still out on that, but at least in Spike Lee's already-acclaimed post-9/11 drama *25th Hour* she gets the best showcase yet for her talent, playing Edward Norton's love interest and star-appealistic, down-to-earth weights like Philip Seymour Hoffman and Brian Cox

Maid in Manhattan (CO, FP) Jennifer Lopez, Ralph Fiennes and Natasha Richardson star in *The Joy Luck Club* director Wayne Wang's romantic comedy about a chambermaid at a New York luxury hotel who masquerades as a socialite in order to win the heart of a handsome, wealthy politician. Screenplay by John Hughes.

My Big Fat Greek Wedding (CO) Nia Vardalos (who also wrote the script, based on her one-woman stage show), John Corbett and Andrea Martin star in director Joel Zwick's ethnic comedy about a Greek woman whose eccentric family causes her no end of headaches as she prepares to get married to a handsome WASP.

Narc (CO, FP) Ray Liotta, Jason Patric, Chi McBride and Busta Rhymes star in *Blood Guts Bullets and Octane* writer/director Joe Carnahan's gritty cop melodrama about an undercover narcotics officer assigned to investigate the death of a young policeman, and who gets teamed up with the dead man's vengeful ex-partner.

National Security (CO, FP) Martin Lawrence, Steve Zahn and Bill Duke star in *Happy Gilmore* director Dennis Dugan's comedy about a mismatched, black-and-white pair of security guards with a history of mutual animosity who must put aside their differences when they both become the unlikely targets of a group of killers.

Rabbit-Proof Fence (CO) Evelyn Sami, Tiana Sansbury and Kenneth Branagh star in *The Quiet American* director Phillip Noyce's drama, based on the true story of three young Aboriginal girls who walked 1,500 miles across the Outback in the 1930s to rejoin their family after having been placed in a faraway training camp by the Australian government.

Standing in the Shadows of Motown (P) Director Paul Justman's music-filled documentary profiles the Funk Brothers, the unsung group of

session musicians who played on virtually every Motown recording of the '60s and early '70s. Featuring musical performances by Joan Osborne, Bootsy Collins, Chaka Khan and Montell Jordan. Narrated by Andre Braugher.

Star Trek: Nemesis (CO, FP) Patrick Stewart, Brent Spiner, Jonathan Frakes and Tom Hardy star in the latest adventure for the *Star Trek: The Next Generation* team, in which the *Enterprise* crew travels to the planet Romulus to negotiate a peace treaty, only to discover a grave threat to Earth's safety upon their arrival.

Two Weeks Notice (CO, FP) Sandra Bullock and Hugh Grant star in writer/director Marc Lawrence's romantic comedy about a self-absorbed attorney who only realizes how much he depends upon his overworked, unappreciated assistant when she announces she's quitting and gives him 14 days to find a replacement.

The Wild Thornberrys Movie (CO, FP) The voices of Lacey Chabert, Brenda Blethyn, Rupert Everett, Marisa Tomei and Alfre Woodard are featured in this big-screen version of the popular animated TV show about a globetrotting family of nature documentarians whose daughter has the amazing ability to talk to animals.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
FP: Famous Players
GA: Garneau Theatre, 433-0728
L: Leduc Cinema, 986-2728
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728

GARNEAU theatre
8712-109 Street - 433-0728

THE PIANIST
Nightly @ 6:50, 9:30 pm
Sat & Sun Matinee 2:00 pm
•14A•

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

STANDING IN THE SHADOWS OF MOTOWN
Nightly @ 7:00 pm
Sat & Sun Matinee @ 1:00 pm
•G•

TERMINATOR 3: THE ART OF WAR
Nightly @ 7:00 pm
Sat & Sun Matinee @ 1:00 pm
•G•

BOWLING FOR COLUMBINE
Nightly @ 9:15 pm
Sat & Sun Matinee @ 3:15 pm
•14A•

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

THE WORLD'S BEST COMMERCIALS
It's big entertainment!

2002

THE WORLD'S BEST COMMERCIALS
Nightly @ 7:15 & 9:00 pm
Sat & Sun Matinee 2:00 pm
•14A•

LEDUC CINEMAS				
4702 5087 Leduc, AB. MOVIE INFO LINE: 986 2728		ADULTS \$9.00 YOUTH \$6.75 CHILDREN/SENIOR \$5.00 TUESDAYS & MATINEES \$5.00		
Lord of the Rings: The Two Towers	14A	Only 7:00	Sat & Sun Matinee 12:00, 3:30	
A Guy Thing	PG	Only 6:50, 9:10	Sat & Sun Matinee 1:00	
Harry Potter and the Chamber of Secrets	PG	Only 7:20, 9:30	Sat & Sun Matinee 3:30	
Just Married	PG	Only 7:20, 9:30	Sat & Sun Matinee 3:10	
Treasure Planet	G	Only 7:10, 9:20	Sat & Sun Matinee 1:20, 3:15	
National Security	14A	Only 7:10, 9:20	Sat & Sun Matinee 1:20, 3:15	
Jan 24 - Darkness Falls Jan 31 - Final Destination				
2FOR1 ADMISSION				
VAL 10 MONDAY & AFTERNOON NIGHTS - UNTIL JAN 29 2003				

THE ELEPHANT & CASTLE PUB & RESTAURANT

EDMONTON CENTRE WEST

Bring in your movie stub and get 20% off any regular price food. (Not valid with other offers.)

434-4335

FILM LISTINGS

Showtimes for Fri,
January 24 to Thu,
January 30

All showtimes are subject to change at any time.
Please contact theatre for confirmation.

GARNEAU

8712-109 St. 433-0728

THE PIANIST 14A
Violent and disturbing scenes.
Daily 6:50 9:30 Sat Sun 2:00

PRINCESS

10302-92 Ave. 433-0728

CANNES 2002 WORLD'S BEST COMMERCIALS FESTIVAL 14A
Daily 7:15 9:00 Sat Sun 2:00

STANDING IN THE SHADOWS OF MOTOWN G
Daily 7:00 Sat Sun 1:00

BOWLING FOR COLUMBINE 14A
Daily 9:15 Sat Sun 3:15

METRO CINEMA

9828-101A Ave.
Citadel Theatre. 425-9212

THE ORPHAN OF ANYANG STC
Fri Sun 7:00 Sat Sun 9:00

SEVEN BULLETS STC
Fri 9:00 Sat 7:00

THE GREY FOX STC
Mon 7:00

CHABA THEATRE

Jasper, Alberta. 780-852-3484

THE LORD OF THE RINGS: THE TWO TOWERS 14A
Violent scenes, frightening scenes. Daily 7:30

BOWLING FOR COLUMBINE 14A
Fri-Sat 7:00 9:10 Sun-Thu 8:00

LEDUC CINEMAS

4762-50 St. 938-2728

Date of issue, THU, Jan. 23 only.
THE LORD OF THE RINGS: THE TWO TOWERS 14A
Violent scenes, frightening scenes.
Daily 7:00 Sat Sun 12:00 3:30

A GUY THING PG
Coarse language, crude content.
Daily 6:50 9:10 Sat Sun 1:00

HARRY POTTER AND THE CHAMBER OF SECRETS PG
Frightening scenes. Sat Sun 3:20

JUST MARRIED PG
Suggestive content, not suitable for younger children. Fri Mon-Thu 7:20 9:30 Sat Sun 3:10

TREASURE PLANET G
Sat Sun 1:10

NATIONAL SECURITY 14A
Daily 7:10 9:20 Sat Sun 1:20 3:15

WETASKIWIN CINEMAS

(1) 780-352-3922

TWO WEEKS NOTICE PG
Sat Sun 1:00 3:00

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave,
St. Albert. 458-9822

KANGAROO JACK PG
Suggestive language. Daily 11:30 3:00 6:00 8:00

CATCH ME IF YOU CAN PG
Not suitable for younger children.
Daily 11:45 2:30 5:45 8:45

THE LORD OF THE RINGS: THE TWO TOWERS 14A
Violent scenes, frightening scenes.
Daily 2:30 5:30 9:00

HARRY POTTER AND THE CHAMBER OF SECRETS PG
Frightening scenes. Daily 11:40 2:50 6:15 9:20

NATIONAL SECURITY 14A
Daily 1:00 3:10 6:30 8:30

CINEMA GUIDE

CITY CENTRE

10200-102 Ave. 421-7020

DARKNESS FALLS 14A
Daily 12:20 2:30 4:40 7:20 9:30

25TH HOUR 14A
Coarse language throughout.
DTS Digital. Daily 12:50 3:40 7:00 9:50

THE HOURS PG
Mature themes.
THX Daily 1:20 4:00 7:10 10:00

THE LORD OF THE RINGS: THE TWO TOWERS 14A
Violent scenes, frightening scenes.
Daily 2:30 5:30 9:00

ABOUT SCHMIDT 14A
Mature themes. DTS Digital.
Daily 1:20 4:10 7:00 9:40

NATIONAL SECURITY 14A
Daily 1:00 3:10 6:30 8:30

WEST MALL 8

JUST MARRIED PG
Suggestive content, not recommended for younger children. DTS Digital.
Daily 12:40 2:50 5:00 7:50 10:20

ADAPTATION 14A
Coarse language, suggestive scenes.
DTS Digital. Daily 1:00 3:30 7:30 10:10

CATCH ME IF YOU CAN PG
Not suitable for younger children. DTS Digital.
Daily 12:15 3:20 6:40 9:40

WEST MALL 8

8882-170 St. 444-1829

EVELYN PG
Sat-Sun 1:40 4:40 7:00 9:10
Mon-Thu 7:00 9:10
DTS Digital. Fri 7:00 9:10

ABOUT SCHMIDT 14A
Sat-Sun 1:10 4:10 7:10 9:45
Mon-Thu 7:10 9:45
DTS Digital. Fri 7:10 9:45

FAIR FROM HEAVEN PG
Mature themes. Sat-Sun 1:25 3:50 6:30 9:00
Mon-Thu 6:30 9:00
DTS Digital. Fri 6:30 9:00

CHICAGO 14A
Sat-Sun 1:20 4:00 6:50 9:20
Mon-Thu 6:50 9:20
DTS Digital. Fri 6:50 9:20

GANGS OF NEW YORK 18A
Brutal violence throughout. DTS Digital
Sat-Sun 1:30 5:00 8:30 Mon-Thu 8:30
DTS Digital. Fri 8:30

MY BIG FAT GREEK WEDDING PG
Sat-Sun 2:10 4:20 6:40 8:50 Mon-Thu 6:40 8:50
DTS Digital. Fri 6:40 8:50

ANALYZE THAT 14A
Coarse language throughout. DTS Digital.
Fri 7:20 9:30

THE HOT CHICK 14A
DTS Digital. Fri 7:30 9:40

FADE TO BLACK PG
Sat-Sun 1:50 4:30 7:30 9:30
Mon-Thu 7:30 9:30

ADAPTATION 14A
Coarse language, suggestive scenes
Sat-Sun 1:00 3:40 7:20 9:40 Mon-Thu 7:20 9:40

CLAREVIEW

4211-139 Ave. 472-7600

DARKNESS FALLS 14A
DTS Digital. No passes.
Daily 1:10 3:15 5:15 7:50 10:10

CONFESSIONS OF A DANGEROUS MIND 14A
DTS Digital. Daily 1:50 4:30 7:15 10:00

CATCH ME IF YOU CAN PG
Not suitable for younger children. DTS Digital
Daily 1:05 4:00 6:50 9:40

A GUY THING PG
Coarse language, crude content. DTS Digital.
Daily 1:20 4:20 7:20 9:50

JUST MARRIED PG
Suggestive content, not recommended for younger children.
DTS Digital. Daily 2:30 4:40 7:30 9:45

ABOUT SCHMIDT 14A
DTS Digital. Daily 12:50 3:30 6:40 9:20

KANGAROO JACK PG
Suggestive language.
DTS Digital. Daily 1:30 3:45 7:10 9:15

NATIONAL SECURITY 14A
DTS Digital. Daily 2:00 4:50 7:40 10:05

CHICAGO 14A
DTS Digital. Daily 1:40 4:15 7:00 9:30

THE LORD OF THE RINGS: THE TWO TOWERS 14A
Violent scenes, frightening scenes.
DTS Digital. Daily 1:00 5:00 9:00

SOUTH EDMONTON COMMON

1525-99 St. 438-8585

CHICAGO 14A
THX Daily 1:30 4:15 7:10 9:50

NATIONAL SECURITY 14A
DTS Digital. Daily 12:50 3:15 5:30 7:50 10:20

A GUY THING PG
Coarse language, crude content.
Fri Sun-Thu 1:45 4:00 6:50 9:15
Sat 1:45 4:00 9:15

HARRY POTTER AND THE CHAMBER OF SECRETS PG
Frightening scenes. Daily 1:25

MY BIG FAT GREEK WEDDING PG
Daily 4:50 7:15 9:20

CONFESSIONS OF A DANGEROUS MIND 14A
Daily 2:00 4:40 7:30 10:15

CATCH ME IF YOU CAN PG
Not suitable for younger children.
Daily 12:45 3:45 6:45 9:45

THE HOURS PG
Mature themes. DTS Digital.
Daily 1:20 4:10 7:00 9:40

ABOUT SCHMIDT 14A
Mature themes. DTS Digital.
Daily 1:20 4:10 7:00 9:40

THE LORD OF THE RINGS: THE TWO TOWERS 14A
Violent scenes, frightening scenes. No passes
THX Daily 12:30 2:30 4:30 8:30

TWO WEEKS NOTICE PG
Daily 6:30 9:00

DARKNESS FALLS 14A
Daily 12:40 3:00 5:20 7:40 10:00

THE PIANIST 14A
Violence, disturbing scenes
Daily 1:50 5:00 8:20

GANGS OF NEW YORK 18A
Brutal violence throughout
Daily 1:10 5:10 8:45

DIL KA RISHTA PG
Daily 1:15 4:45 8:15

ANTWONE FISHER 14A
Daily 1:40 4:20 7:20 10:10

JUST MARRIED PG
Suggestive content, not recommended for younger children. Daily 2:10 5:40 8:10 10:30

SHANGHAI KNIGHTS PG
Sat 7:00

WEST MALL 6

170 St. 444-1829

THE RING 14A
Frightening scenes.
Fri-Sun 1:00 4:00 7:15 9:45 Mon-Thu 7:15 9:45

EMPIRE 18A
Fri-Sun 1:45 5:00 7:45 10:00
Mon-Thu 7:45 10:00

TREASURE PLANET G
Fri-Sun 2:15 4:45 7:30 9:30 Mon-Thu 7:30 9:30

TUCK EVERLASTING PG
Fri-Sun 2:00 4:30 8:30 8:50 Mon-Thu 6:30 8:50

SWEET HOME ALABAMA PG
Coarse language. Fri-Sun 1:15 4:15 7:00 9:15
Mon-Thu 7:00 9:15

WHITE OLEANDER 14A
Mature themes. Daily 9:00

THE SANTA CLAUSE 2 G
Fri-Sun 1:30 3:45 6:45 Mon-Thu 6:45

VILLAGE TREE

1 Gervais Rd. St. Albert. 459-1212

NARC 18A
Graphic violence throughout. Fri 6:30 9:00
Sat-Sun 12:30 3:30 6:30 9:00 Mon-Thu 6:30

DIE ANOTHER DAY 14A
Violent scenes. Fri 6:45 9:30
Sat-Sun 12:30 3:30 6:45 9:30 Mon-Thu 6:45

MY BIG FAT GREEK WEDDING PG
Fri 6:45 9:00 Sat-Sun 1:15 3:45 6:45 9:00
Mon-Thu 6:45

BOWLING FOR COLUMBINE 14A
Fri 6:45 9:15 Sat-Sun 1:15 4:00 6:45 9:15
Mon-Thu 6:45

TWO WEEKS NOTICE PG
Fri 7:15 9:45 Sat-Sun 1:45 4:15 7:15 9:45
Mon-Thu 7:15

ABOUT SCHMIDT 14A
Fri 7:00 9:45 Sat-Sun 1:00 4:00 7:00 9:45
Mon-Thu 7:00

JUST MARRIED PG
Suggestive content, not recommended for younger children. Fri 7:30 10:00
Sat-Sun 1:45 4:15 7:30 10:00 Mon-Thu 7:30

DARKNESS FALLS 14A
No passes. Fri 7:30 10:00
Sat-Sun 12:45 2:45 4:45 7:30 10:00
Mon-Thu 7:30

STAR TREK: NEMESIS PG
Violent scenes, not suitable for younger children
Fri-Sun 6:30 9:15 Mon-Thu 6:30

A GUY THING PG
Coarse language, crude content. Fri 7:15 10:00
Sat-Sun 1:30 4:45 7:15 10:00 Mon-Thu 7:15

MAID IN MANHATTAN PG
Some coarse language. Fri 7:00 9:30
Sat-Sun 1:30 4:30 7:00 9:30 Mon-Thu 7:00

GANGS OF NEW YORK 18A
Brutal violence throughout.
Fri 8:45 Sat Sun 1:00 4:30 8:45
Mon-Thu 6:30

THE WILD THORNBERRYS MOVIE G
Sat-Sun 12:45 3:00

GALAXY CINEMAS @ SHERWOOD PARK

2020 Sherwood Drive
Edmonton. 780-416-0150

THE LORD OF THE RINGS: THE TWO TOWERS 14A
Violent scenes, frightening scenes.
Fri 4:00 7:30 8:00
Sat-Sun 12:15 4:00 7:30 8:00
Mon-Thu 7:30 8:00

CATCH ME IF YOU CAN PG
Not suitable for younger children
Fri 3:20 6:30 9:40
Sat-Sun 12:20 3:20 6:30 9:30
Mon-Thu 6:30 9:30

ABOUT SCHMIDT 14A
Mature themes. DTS Digital.
Sat-Sun 1:20 4:30 7:40 10:50
Mon-Thu 7:40 10:50

A GUY THING PG
Coarse language, crude content
Fri-Sun 4:25 7:00 9:15 Mon-Thu 7:00 9:15

HARRY POTTER AND THE CHAMBER OF SECRETS PG
Frightening scenes
Fri 3:50 Sat-Sun 12:30 3:50

DARKNESS FALLS 14A
Fri 4:00 7:20 9:40
Sat-Sun 2:00 4:00 7:20 9:40
Mon-Thu 7:20 9:40

CHICAGO 14A
Fri 3:35 7:10 9:10
Sat-Sun 1:15 3:35 7:10 9:10
Mon-Thu 7:10 9:10

NATIONAL SECURITY 14A
Fri 3:35 7:10 9:10
Sat-Sun 1:15 3:35 7:10 9:10
Mon-Thu 7:10 9:10

JUST MARRIED PG
Suggestive content, not recommended for younger children
Fri 3:25 7:15 9:25
Sat-Sun 1:30 3:25 7:15 9:25
Mon-Thu 7:15 9:25

KANGAROO JACK PG
Suggestive language
Fri 3:30 6:55 9:00
Sat-Sun 1:00 3:30 6:55 9:00
Mon-Thu 6:55 9:00

THE WILD THORNBERRYS MOVIE G
Sat-Sun 12:25 2:25

FAMOUS PLAYERS

29 Ave. Calgary Trail. 436-6977

ANALYZE THAT 14A
Coarse language throughout
Fri Mon Tue Wed Thu 7:10 9:25
Sat Sun 1:10 4:00 7:10 9:25

DIE ANOTHER DAY 14A
Violent scenes.
Fri Mon Tue Wed Thu 7:00 9:40
Sat Sun 1:00 3:50 7:00 9:40

FIREFIGHTERS 14A
Fri Mon Tue Wed Thu 6:50 9:30
Sat Sun 12:45 3:40 6:50 9:30

HARRY POTTER AND THE CHAMBER OF SECRETS PG
Frightening scenes
Fri Mon Tue Wed Thu 6:45 10:00
Sat Sun 12:15 3:30 6:45 10:00

KANGAROO JACK PG
Suggestive language
Fri Mon Tue Wed Thu 7:20 9:50
Sat Sun 12:40 2:45 4:50 7:20 9:50

STAR TREK: NEMESIS PG
Violent scenes, not suitable for younger children
Fri Mon Tue Wed Thu 7:05 9:35
Sat Sun 1:20 4:05 7:05 9:35

THE WILD THORNBERRYS MOVIE G
Fri Mon Tue Wed Thu 6:55 9:00
Sat Sun 12:30 2:30 4:30 6:55 9:00

HOW TO LOSE A GUY IN 10 DAYS STC
Special advance screening
Sat 7:30

Paramount TIX

10233 Jasper Ave. 428-1307

A GUY THING PG
Coarse language, crude content
Fri Mon Tue Wed Thu 7:00 9:15
Sat Sun 2:15 4:30 7:00 9:15

A GUY THING PG
Coarse language, crude content
Fri Mon Tue Wed Thu 7:30 9:55
Sat 1:30 4:10 9:55
Sun 1:30 4:10 7:30 9:55

STAR TREK: NEMESIS PG
Violent scenes, not suitable for younger children
Fri Mon Tue Wed Thu 7:05 9:35
Sat Sun 1:20 4:05 7:05 9:35

THE WILD THORNBERRYS MOVIE G
Fri Mon Tue Wed Thu 6:55 9:00
Sat Sun 12:30 2:30 4:30 6:55 9:00

HOW TO LOSE A GUY IN 10 DAYS STC
Special advance screening
Sat 7:30

Paramount TIX

10233 Jasper Ave. 428-1307

A GUY THING PG
Coarse language, crude content
Fri Mon Tue Wed Thu 7:00 9:15
Sat Sun 2:15 4:30 7:00 9:15

A GUY THING PG
Coarse language, crude content
Fri Mon Tue Wed Thu 7:30 9:55
Sat 1:30 4:10 9:55
Sun 1:30 4:10 7:30 9:55

STAR TREK: NEMESIS PG
Violent scenes, not suitable for younger children
Fri Mon Tue Wed Thu 7:05 9:35
Sat Sun 1:20 4:05 7:05 9:35

THE WILD THORNBERRYS MOVIE G
Fri Mon Tue Wed Thu 6:55 9:00
Sat Sun 12:30 2:30 4:30 6:55 9:00

HOW TO LOSE A GUY IN 10 DAYS STC
Special advance screening
Sat 7:30

Paramount TIX

10233 Jasper Ave. 428-1307

A GUY THING PG
Coarse language, crude content
Fri Mon Tue Wed Thu 7:00 9:15
Sat Sun 2:15 4:30 7:00 9:15

Gong days' journey into night

Chuck Barris reveals his dark secret life in *Confessions of a Dangerous Mind*

BY JOSEF BRAUN

The desperate sense of need that often fuels our most stinging, audacious and insightful comedy has frequently been paired with it an undercurrent of repressed violence. "I killed them out there!" the archetypal stand-up comic boasts as he struts offstage after a hot show. When needs for acceptance go unfulfilled (or when egos are simply too enormous to ever be satisfied), anger and resentment often result, until the line between entertaining and attacking an audience, between giving them what they want and what they need (i.e., to be shown what assholes we all are) becomes almost invisible. This is the heart of satire and what distinguishes the comic as menace.

In his memoir *Confessions of a Dangerous Mind*, American game show creator and host Chuck Barris took this parallel between laughter and death literally. Barris found success in roughly the same era that gave us controversial comics like Lenny Bruce, Richard Pryor and George Carlin. Had Barris been a more talented performer, perhaps he would have become a comic too. But, as was evident when he wound up hosting his most notable creation, *The Gong Show* (a program generally considered the

template for exploitation TV), Barris was no man of the people. He was a decidedly marginal figure—nervous, acid and clearly more than a little paranoid, judging from his mannerisms. (And, in a period of overly-groomed, chuckling automatons for TV hosts, this is precisely what made him such an intriguing enigma.)

Already addled with self-loathing, the compromises of working in TV seemed to take a further toll on Barris's psyche, and he painted himself in the most pathetic terms possible, as if in atonement for exploiting the pathos of the contestants on *The Gong Show*. Yet what Barris reveals in *Confes-*



sions is that his rise and fall in the fickle TV machine coincided with that of a secret secondary career—as a hitman for the CIA. Yep, while countless saps most Americans never heard of were knocking them dead with cheap, self-deprecating entertainment on *The Gong Show*, Barris hunted down international political figures most Americans never heard of and knocked them dead with poison and bullets.

An imperfect spy

Unsurprisingly, Barris's claims are difficult to buy. They seem more like the invention of an unstable individual with delusions of grandeur than the confessions of a morally tormented Cold Warrior. Nonetheless, Barris's is a rather brilliant, metaphorically rich ruse (did I mention this was also the

era that gave us Andy Kaufman?) that has been transformed into a compelling, if flawed, biopic by *Adaptation* screenwriter Charlie Kaufman and, making a bravely bizarre directorial debut, actor George Clooney.

Kaufman and Clooney's *Confessions* is, by mainstream terms, dangerous cinema. While it might have initially seemed easy for Miramax to market the pop nostalgia value inherent in Barris's book, the relentless nihilism that informs his story is inescapable and the results no cheerier than Clooney's last project, the hopelessly misrepresented *Solaris*. *Confessions* can be read as the evil twin of *A Beautiful Mind*: take the false life-affirming tone and moral clarity out of Howard's movie, add some nasty humour and you get box-office poison. You also get a more intelligent slab of filmmaking.

The straight story

Proving that he can write a straight adaptation after all, Kaufman remains true to Barris's book (the material is already so suited toward Kaufman's reality-blurring tendencies, so why change it?), contriving scenes in which Barris's TV creations, his secret/fantasy life as hitman and his more or less real life as an unhappy celebrity with perpetual relationship problems are tightly juxtaposed to maximum effect. It's a pretty clean piece of work from a screenwriter who tends to cram too much into his more personal projects.

Clooney, on the other hand, while making the coolest of transi-



George Clooney tells Sam Rockwell about his career in the CIA in *Confessions of a Dangerous Mind*

tions from handsome Hollywood star to director, seems less focused. The film's camerawork, courtesy of *Three Kings*' Thomas Newton Sigel, is at its best when it's at its most straightforward, following the actors and accentuating their comic nuances. I also liked how Clooney's framing occasionally echoes that of his frequent collaborator, Steven Soderbergh, creating an interesting tension by obscuring faces and placing objects in the foreground as deliberate obstructions. But Clooney seems less confident with kitsch; the kooky colour patterns and soft-focus feel too token in such a period piece. More problematic is the bizarrely stylized manner that Clooney and Kaufman present Barris's spy training, giving us a wink and a nudge and making it difficult to suspend disbelief, even if only temporarily.

Anyway, nitpicking aside, I think

Confessions works in its dark, weird way, leaving a satisfyingly bad taste in your mouth long after you watch it. It's also showcases a wonderfully diverse crew of actors in some off-beat roles, like action B-movie refugee Rutger Hauer as a foreign agent, Julia Roberts as a kinky Mata Hari (no kidding), Clooney as Barris's mysterious CIA contact, Drew Barrymore as Barris's very flaky but lovable and enduring wife Penny and, most especially, Sam Rockwell as Barris himself. His jittery, tortured eyes will leave an impression on you, even if you think Barris is ultimately just an egotistical asshole. **D**

Confessions of a Dangerous Mind

Directed by George Clooney •

Written by Charlie Kaufman •

Starring Sam Rockwell, Drew

Barrymore, George Clooney and Julia

Roberts • Opens Fri, Jan 24

Manchester cathedral

24 Hour Party People is a wonderfully unreliable portrait of the Madchester scene

BY BRIAN GIBSON

Michael Winterbottom's riotous film experiment *24 Hour Party People*, about the "Madchester" music scene of the late '70s and 1980s, begins with what seem to be outtakes from *Monty Python and the Holy Grail*. It's 1976, and Tony Wilson (Steven Coogan) is hang-gliding in the Pennines for a Granada television show. After crash-landing a few times, he turns to the camera and says, "You're going to be seeing a lot more of that thing in the film.... Obviously, it's symbolic. It works on both levels.... I'll just say Icarus. If you don't, it doesn't matter. But you should probably read more." Coogan's dry, acerbic delivery makes these *Annie Hall* metafilm conceits the funniest moments in the movie—"I'm being postmodern before it was fashionable," he deadpans. As Winter-

bottom charts the rise and fall of Tony Wilson's Manchester clubs and Factory Records, the surrealism of Tony's day job melds with the manic, trippy highs and lows of his music management efforts to hilarious effect.

The first part of the film—the giddiest and most engrossing—sees Tony set up his first club, the Factory, while lead singer Ian Curtis tears himself apart just as Joy Division is becoming a phenomenon. The second part begins in 1982, with Tony's wife leaving him, Tony setting up the Hacienda



and then banking on releases by New Order and the Happy Mondays to keep him out of bankruptcy. It's here that the film's energy flags a little and some scenes, such as the Mondays' Ryder brothers poisoning pigeons, are quirky and visually innovative but narratively purposeless. Other scenes, such as Martin's shooting of Tony or a hallucination by Tony about an interview with a politician, either lack context or are too rambling.

Coogan holds the film together with his running commentary, full of literary allusions, sarcasm, petty obsessions and grandiose statements, as if he were a character in a Monty Python-meets-Spinal Tap skit. Con-

stantly playing the self-aggrandizing, TV host trickster, Tony admits that his wife Lindsay (Shirley Henderson) never screwed Howard DeVoto in a bathroom stall in the Factory, pointing out that the real Howard DeVoto plays himself as a bathroom cleaner in the same scene. At Ian Curtis's funeral service, he encourages a reporter colleague to write a book on Joy Division, setting his first chapter there. Looking at the body of Curtis in the casket, Tony blithely comments, "That is the musical equivalent of Che Guevara."

My preciousssss!

There is a discomfiting eeriness that clings to the legendary Joy Division lead singer, well played in all his tightly wound stage-dancing and off-stage brooding by Sean Harris. Andy Serkis (who plays Gollum in *The Two Towers*) nearly steals the film as the bloated lunatic of a music producer, Martin Hannett. From archival footage and recreated performances to handheld camera shots and garishly lit interior scenes in the Hacienda, Winterbottom dynamically recreates the look of '70s British TV and the Manchester club scene.

Like Wilson in the film, Winterbottom is a con man behind the camera, blurring docudrama and



Steven Coogan and Shirley Henderson take in an underattended San Pedro bathhouse in *24 Hour Party People*

mockumentary as the film questions its own premise. *24 Hour Party People* is dedicated to the "people of Manchester" and valorizes Curtis in an elegiac montage, but by splicing shots of Tony and the brainless Ryder brothers snorting blow on a tour bus with Tony interviewing a midget washing an elephant for Granada, the film suggests that fame and glory in a po-mo music world mediated by the hype machine of TV is obscene, bizarre and entirely unrelated to individual talent. How else to explain the reverence accorded to inarticulate cokeheads such as the Happy Mondays? (Tony keeps ludicrously insisting that the perpetually stoned Shaun Ryder is as good a poet as Yeats.)

In fact, the most profound effect the Madchester scene may have had

was the birth of rave culture when, as Tony suggests, "even the white man starts dancing" and the DJ, the medium of the music, is first celebrated. Likewise, *24 Hour Party People* is a frenzied, metafilmic, postmodern splatter of a homage to a music movement that is as much about the flexible powers of cinematic narrative as it is about the Madchester scene. The medium is the message, and while it may occasionally try your patience, *24 Hour Party People* is a jolting, raucous ride into the celluloid distance. Plus the soundtrack is great. **D**

24 Hour Party People

Directed by Michael Winterbottom •

Written by Frank Cottrell Boyce •

Starring Steve Coogan, Sean Harris

and Andy Serkis • Now on video

arts

Heart of Glass

Eternal battle between mother and daughter persists in *If We Are Women*

BY PAUL MATWYCHUK

Near the end of Joanna McClelland Glass's bittersweet inter-generational drama *If We Are Women*, three women—a neurotic author named Jessica, her illiterate, farm-raised mother Ruth and her intellectual Jewish mother-in-law Rachel—deliver what Glass's own script refers to, semi-ironically, as a "litany of sorrows." "If I'd have gotten grade eight," says Ruth, "my whole life would have been different"; "If I'd gone to college," Jessica says, "my whole life would have been different." The gripes, both petty and major continue: "I had four \$16 outfits from Sears' catalogue," "I was out working at 11," "I peed my pants every time my dad hit me." And so, I ask Glass, is that what women's lives amount to in the end? A series of complaints and frustrations?

"I don't know," she replies skeptically about the play, which arrives this week at the Citadel in a new production directed by Jim Guedo. "I always had the idea that it was more humanity I talking about, not just women's lives. You know the Thoreau line, 'Most men lead lives of quiet desperation'? I just think we go through generation after generation, wearing blinders or having an inability to deal with things—and yet we all share this incredible persistence and a genuine desire to be good and to be rewarded for that in some way."

Never cry Woolf

Still, I suggest to her, she must have known that with a title like *If We Are Women* (an allusion to Virginia Woolf's comment from *A Room of One's Own*, "We think back through our mothers, if we are women"), she was running a great risk of having the play pigeonholed as nothing more than yet another "women's play." "Well," she says, "at the very first reading of the script—which, bless his heart, [Citadel artistic director Bob Baker] gave me in Toronto—I was calling it *Bodies of Thought*, which I thought was very appropriate because the play is full

of these monologues where we go into the characters' heads and then out again and back into the action. I often think that we wouldn't have all this confusion if I'd stuck with the original title. But once I did choose that title, I did expect all of that would happen—I think it's the same thing that's happening, on a larger scale, with this movie *The Hours*. This is a sweeping generalization, but I don't think many men reading the reviews for that film will be moved to go and learn about *Mrs. Dalloway*."

The irony of all this, Glass says, is that it's women who tend to have the most difficulty with the content of the play. "So many men," she says, "tell me, 'I found this very interesting. I felt like I was looking in on the periphery of this female world.' I got a lot more guff from older women than I ever did from

theatre

men." Apparently, their sense of propriety was offended by speeches like Ruth's matter-of-fact account of how she and her sisters never had Kotex pads growing up on the farm and instead would have to rip up old flour sacks and sew them together whenever they had their period, washing the old ones and hauling out the pails of bloody water all out of the sight of the men.

No stone unturned

But somehow it seems appropriate that Glass would alienate a few older members of her audience—after all, the gulf between generations is one of this play's biggest themes. "I remember being in London, England some years ago," she says, "and seeing the Rosetta Stone at the British Museum. And the loose translation of the very first line on the Stone is 'What in the world is going on with the younger generation?' And I thought I would like to address that notion one day, the idea that the entire parental mode is to pass down these lessons you've learned, probably arduously, and these lessons never really do the child any good until it happens to them."



Playwright Joanna McClelland Glass

"That was one of the reasons I started using monologues in my plays," she continues. "I think whenever we are being active with other human beings, we are not ourselves. Even in the most intimate moments, there are always circumstances that prevent us from expressing what we're really feeling. And so there's a kind of performance we're giving all the time, and I just love the idea that in a play you can interrupt that for a moment and have the actor turn their head and say, 'Here's what I'm really feeling.'"

Glass recalls a meeting between her own mother and mother-in-law, who provided the inspiration for the relationship between Ruth and Rachel in *If We Are Women*. "I had just had twins," she says, "and my mother came from Saskatoon to help and my mother-in-law came from upstate New York. And I can remember looking out the window of this Washington, D.C. house into the backyard and looking at the two of them sitting in lawn chairs. I can remember caring deeply for both women and yet feeling that they had absolutely nothing in common—I couldn't imagine how they could exchange even four or five sentences. And yet they were managing out there. They were doing their performance for each other as best they could. And that's just very moving and touching to me."

If We Are Women

Directed by Jim Guedo • Written by Joanna McClelland Glass • Starring Valerie Ann Pearson, Donna Belleville, Christine MacInnis and Jennie Esdale • Shocter Theatre, The Citadel • Jan 25-Feb 16 (opening night: Jan 30) • 425-1820

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THEATRE NOTES



all the world is a stage

BY PAUL MATWYCHUK

Jewel personality

Mon Joyau • La Cité francophone (8627-91 St) • Jan 23-Feb 2 • pre-VUE Joan MacLeod's plays have frequently been inspired by real-life news events—and not just obscure, quirky human-interest stories buried in the back pages, either. *The Shape of a Girl* (which received two separate productions in Edmonton last year) used the notorious Reena Virk murder as its starting point, while 1987's *Jewel* is set against the backdrop of the 1982 sinking of the *Ocean Ranger*, the massive, supposedly indestructible mobile drilling rig that fell victim to vicious winds off the coast of Newfoundland and sent all 84 crew members to their deaths.

But MacLeod has a knack for approaching these tragedies in unexpected, oblique ways. *The Shape of a Girl*, for instance, isn't "about" Reena Virk so much as it is a character study of a teenager who never even knew Virk and only read about her death in the newspaper. Similarly, according to

Julie LeGal, who's the sole cast member of *Mon Joyau* (a new French-language version of *Jewel*), the play only touches on the facts of the *Ocean Ranger* case in the most indirect way.

She plays Marjorie, a plain-talking northern Albertan woman performing what appears to be a yearly ritual, of talking to her late husband Harry, who died on the platform of the *Ocean Ranger* one day after Valentine's Day. "That's sort of a secondary storyline," she says. "To me, the most important element is Marjorie's finding herself again after having lost her husband. The most amazing thing to me about the play is that it doesn't take place right after it happened; it's two or three years later. By that time, most people have gone in with their lives, but Marjorie is only dealing with it now. And so, there's quite an interesting, poignant quality to the character—of being used to something but reliving it all over again."

The translation was created especially for this production by frequent L'Unithéâtre actress and playwright Manon Beaudoin, who LeGal says has done more than simple translate the dialogue into French; she's translated the character as well. "I read the play in English first," she says, "and so what I'm finding is that Marjorie is really becoming a French Marjorie, which is a very different thing. She becomes almost like a Québécois woman—it's a very funny thing that happens, because the whole flavour of her character, that sort of earthy straightforwardness and her tendency to exaggerate a lot gets even more exaggerated in French."

In the play, Marjorie's greatest source of anger is the way none of the people involved in her husband's death—none of the companies, nobody at any level of government—would step forward and simply admit their responsibility. ("I don't care if you're ODECO or Mobil Oil," she says at one point, "a fed or a provincial. My sadness, my husband's death—it was handmade by someone.") Of course, LeGal, who had never done a one-woman show before agreeing to star in *Jewel*, finds herself in just the opposite position; if the play doesn't work, she's the only person onstage to lay the blame on. "When there's someone else onstage," she says, "even if they're not speaking, you're interacting

with a whole other energy that can give you stuff. But when you're on your own, everything is your own creation."

The end of the line

This isn't a local story, but it seems remiss for a theatre column not to include a few words of tribute to Al Hirschfeld, the great caricaturist who died in his sleep on Monday at the age of 99. Hirschfeld's subjects included movie stars, politicians, TV newscasters and classical composers, but it was his vivid, minimalist portraits of the stars of Broadway and off-Broadway, which began appearing in the *New York Times* in the late '20s, that made his reputation. (That, and his surprisingly enduring gimmick of hiding the word "NINA"—the name of his daughter, who was born in 1943—at least once in all of his drawings. Usually it's somewhere in the hair, but sometimes he got tricky and hid it in the folds of a dress or somewhere in the microscopic pattern on a watchband.)

Unless you count *Sweet Bye and Bye*, a flop musical he co-created in the early '40s with S.J. Perelman, Vernon Duke and Ogden Nash, Hirschfeld never had a single stage credit, yet his drawings were considered such a part of the flavour of Broadway that he received a special Tony in 1975 and was named a "living New York landmark" in 1993.

Hirschfeld worked occasionally in colour, but his skills are best displayed in his black-and-white pen-and-ink drawings, which had the uncanny ability to distill a performer's personality into a dozen or so effortless, fluid lines. There's something indefinably pleasurable about looking at Hirschfeld's drawings—even when you don't know what his subjects looked like in the first place. I don't even own a turntable anymore, but I frequently pull out my LP copy of *Bobby Short Is K-r-a-z-y for Gershwin* just to look at the Hirschfeld caricature on the cover. He hasn't even given Short a body—just two loopy lines that elegantly evoke his shoulders, his arms and his absurdly long fingers poised over the piano keys.

It's too bad Hirschfeld is dead—according to the number by the signature, there's three "NINA"s in that picture, and he was probably the only person who could tell me where the third one is. ☺

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Miners will not be admitted

Paul Cowling plays the piper in *The Glace Bay Miners' Museum*

BY PAUL MATWYCHUK

When you begin playing the bagpipes, you've got to be prepared to take a lot of ribbing. "The Irish gave the bagpipes to the Scots centuries ago as a joke," the old saying goes, "but the Scots still haven't seen the joke yet." "I understand the inventor of the bagpipes was inspired when he saw a man carrying an indignant, asthmatic pig under his arm," Alfred Hitchcock once quipped. "Unfortunately, the manmade sound never equalled the purity of the sound achieved by the pig." And in Wendy Lill's play *The Glace Bay Miners' Museum*, when happy-go-lucky Cape Bretoner Neil Currie tries to impress Margaret MacNeil, the young woman he's just met, by playing her a tune on the pipes, she practically claps her hands over her ears and mutters, "That's not music. That's what a cat sounds like when he gets his tail caught in the screen door."

"Well, I love the instrument," says a not-at-all-defensive Paul Cowling, who's playing Neil in Shadow Theatre's new production of Lill's play, based on the same short novel by Sheldon Currie that inspired the 1994 film *Margaret's Museum*. "I love playing

it—especially the way it sounds in a small theatre. There's a very long song that I play offstage, and when we did it down in the rehearsal hall, it was so loud that the other actors couldn't even hear themselves." He laughs. "This is the second time I've done the show; the first time was about three years ago. I was replacing another actor who was playing Neil, and so I had three weeks to learn to play the bagpipes. I had about six one-hour lessons and then I was sort of pushed out into the wild. And now for this production, I've had to learn some new songs—that's the hardest part of the

theatre

show, just learning to play the bagpipes. It's quite a finicky instrument."

The biggest challenge, Cowling says, is simply blowing the damn thing up. "The chanter, which is where you get the notes from, is basically just a recorder," he explains. "But you've got to keep constant pressure in this bag, enough to keep the drone going and also to produce the sound. You do too much and the drone is gone, too little and the chanter doesn't work. Even coming back to the instrument after doing it before was a challenge—I could barely get the chanter to work at first. It's a combination of lungpower and knowing how to breathe through the music."

Lungpower, of course, was something in short supply among the

men who lived in Glace Bay in the '40s, when the play takes place. Almost all of them were employed in the mines, spending long, brutal hours deep below the earth, braving cave-ins and inhaling coal dust. The play finds plenty of ghoulish humour in the character of Margaret's grandfather, a former miner whose lungs were so ravaged by his days in the tunnels that the rest of the family has to thump him on the chest every hour or so to keep him breathing (it's also too painful for him to talk or even move around, so he spends the entire play sitting in the MacNeils' dark living room, writing notes in a scribbler whenever he wants to contribute to the conversation), but Lill never lets you forget how grim the mining life could be.

"It was such a horrible way of life, and it's a life that's now gone," says Cowling. "All the mines are closed on Cape Breton. You'd do these 10-, 12-hour shifts down below the earth, all you've got is that light on your head. I saw an interview with a miner shortly after the Westray mine disaster happened who said you had a 40 per cent chance of not coming out every day when you went to work. But there was nothing else—the only way to make money was to go into the mines. It was these company towns, everything owned by the company, all the stores, all the utilities, and it was basically slavery. And yet they had a real pride in being miners. They were very strong people, but the other



Paul Cowling and co-star Beth Graham in *The Glace Bay Miners' Museum*

side of that was the constant thought, 'Am I going to die today?'"

Into this world comes Cowling's character, who refuses to go down into the mine for reasons he prefers to keep secret but whose carefree personality and sense of tradition help relieve some of the gloom that's settled upon the MacNeils, who have already lost two men to the mines and fear that the pit will someday claim Margaret's brother Ian as well. "The play is a love story," says Cowling, "but it's also about loss. The family has lost their

heritage, and there's a lot of pain in the family, but Neil is able to bring back some music and joy into their lives.... There's so much hope in the play. I think that's what keeps it going, even though it ends the way it does. It says that there's always joy and humour to be found." ☺

The Glace Bay Miners' Museum
Directed by John Hudson • Written by Wendy Lill • Starring Beth Graham, Paul Cowling and Coralie Cairns • Varscona Theatre • Jan 23-Feb 9

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BUZZY'S 10416-82 Ave. *WHAT! FLOWERS AGAIN*: Watercolour with wax on ricepaper by Sheilaigh Knox. Jan. 25-Feb. 1. Opening reception SAT, Jan. 25, 1-4pm. Artist in attendance.

CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8627 Rue Marie-Anne-Gaboury 91 St., 461-3427. Eva Hontela, Lise Thorne (acrylic paintings), Josep Mafe (oil and acrylic paintings), Jan. 31-Feb. 12. Opening reception FRI, Jan. 31, 7-8:30pm. Artists in attendance.

CHRISTL BERGSTROM'S RED GALLERY 9621-82 Ave., 439-8210. www.christlbergstrom.com. Open Mon-Fri 11am-5pm; Sat by appointment. 2002, A YEAR IN REVIEW: Portraits, landscapes and nudes.

CYBERTOPIA INTERNET CAFÉ 11607 Jasper Ave. *WOMEN'S TEARS, WOMEN'S FEARS*: Expressionist paintings by Patricia Laing. Until Feb. 1.

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EXTENSION CENTRE GALLERY 2nd Fl., University Extension Centre, 8303-112 St., 492-3034. Open Mon-Thu 8:30am-8pm, Fri, 8:30am-4:30pm, Sat 9am-noon. Annual Student exhibition. Until Feb. 5.

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THE FRINGE GALLERY Bsm., 10516 Whyte Ave., 432-0240. Open daily 9:30am-6pm. Closed Sun. Cast lead and aluminium works by Brent Irving. Until Jan. 31.

GARNEAU THEATRE 8712-109 St., 433-0728. *FLOWER POWER*: A series of watercolour paintings by Willie Wong. Through Jan.

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HARCOURT HOUSE 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. **PAROLIN PRODUCTS FOR BUSY PEOPLE*: Works by Maria Anna Parolin. Until Feb. 8. **FRONT ROOM: SYMBIOSIS*: Work by Gloria Mok. Until Feb. 8.

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JASPER YELLOWHEAD MUSEUM Jasper, 852-3013. Open Thu-Sun, 10am-5pm. Mon-Wed by appointment. *LANDBASED: A SHOW OF THE LAND*: Presented by the Jasper Artists Guild. Until Feb. 2. TIX \$2.

JEFF ALLEN ART GALLERY Strathcona Place, 10831 University Ave., 433-5807. Group exhibition. Until Jan. 30.

JOHNSON GALLERY 7711-85 St., 465-6171. Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. Watercolours and prints by Doug Capogreco. Oil paintings by Don Sharpe. New works by Elizabeth Hibbs. Historical and recent photographs of Edmonton. Until Jan. 31. **11817-80 St.* Open Tue-Fri: 9:30am-5:30pm; Sat 9:30am-4pm. Original art and prints by Jack Ellis, Toti, Joe Haire, Wendy Risdale, Jim Painter, Dave Ripley, Jim Brager, George Weber. Pottery by Noboru Kubo. Until Jan. 31.

KAMENA GALLERY AND FRAMES 5718-

104 St., 944-9497. New limited edition prints and watercolours by Willie Wong. Acrylic paintings by Kee T. Wong. Recreations of masters by various artists. Through Jan.

INTERNATIONAL WEEK www.international.alberta.ca/iweek. **Front of the International Centre. GRAFFITI ARTISTS*. Talented "taggers" Shannon Kelley, Trevor Peters, Clayton Lowe colour up campus with powerful statements of freedom, peace and hope. Until Jan. 24. Part of International Week. **Rutherford South, Main Floor. HUMAN TRAFFIC*: Mike Shell's photos of children trafficked in West and Central Africa. Jan. 27-31. Part of International Week.

LISTEN RECORDS 10649-124 St., 453-1881 *PLUNDEROPTICS*: Sample-based print and sound art by Construct. Until Feb. 1.

McMULLEN GALLERY University of Alberta Hospital, East Entrance, 8440-112 St., 407-7152. **VISUAL SOUND*: Visual exhibit of music and sound expressions by the senior art students from Victoria High School. Until Jan. 26. **ROOM FOR COMFORT*: Art meets furniture in this exhibit by Agnieszka Matejko, Megan Strickladden, and Katherine Burgess. Feb. 1-Apr. 6. **After Hours*: On display outside the gallery. Two large-scale watercolours by Leslie Taillefer.

MODERN EYES GALLERY AND GIFT 24 Perron Street, St. Albert, 459-9102. Open Tue-Fri 10am-5pm; Sat 10am-4pm. Paintings by Graham Platt, Ian Sheldon, Georgia Graham, Lorraine Oberg and Judith Rosenthal. Sculpture by Roy Leadbeater, Delayne Corbett and Fred Oberg. Jewellery by Maggie Walt. Art on tile, giftware and antique furniture.

MUDDY WATERS CAPPUCCINO BAR 8211-111 St. Prints by Catherine Kovacs. Until Feb. 28.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. Open Mon-Sat 10-5pm, Thu 10am-8pm. **MILLENNIUM IN A BOX*: A collection of bookworks by The Canadian Bookbinders and Book Artists Guild. **MARKING TIME*: Paintings by Margaret Witschl. Until Feb. 1.

SCOTT GALLERY 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. Featuring Yuriko Kitamura, Phyllis Anderson, Dick Der, Gerald Faulder, Katerina Mertikas, Maureen Harvey, John Snow and ceramics by the Selfridges Rotating exhibition through Jan.

SNOWBIRD GALLERY WEM, 8882-170 St., 444-1024. Featuring works by J. Yardley-Jones and Gregg Johnson. Acrylics by Jim Vest, pottery by Noboru Kubo and Jacqueline Stenberg. Art glass available. Artists in the courtyard continues every weekend.

STUDIO GALLERY 143 Grandin Park Plaza,

St. Albert, 460-5990. Open Tue-Fri 10am-5pm; Sat 10am-4pm. *CONTIGUOUS*: Artists' collective gallery presenting urban scenes, ruralscapes, portraits and abstracts by local artists. Until Feb. 22.

SWEETWATER CAFÉ 102 Ave., 124 St. *ICE AND SOLEIL*: Group show. Until Feb. 5.

THE VAAA GALLERY 3rd Fl., Harcourt House, 10215-112 St., 421-1731. *CRAGS AND COVES*: New work by René Thibault. Until Feb. 8.

VANDERLEELIE GALLERY 10183-112 St., 452-0286. Open Tue-Sat 10am-5:30pm. Group show of gallery artists paintings by David Alexander, James Lahey, Brenet McIntosh, David Cantine, Jonathan Forrest. Sculpture by Isla Burns. Until Jan. 31.

WALTERDALE PLAYHOUSE 10322-83 Ave., 439-2845. *ART IN THE LOBBY*: Photographs by Nicole Piotrkowski. Jan. 23-25, 28-Feb. 1, 7pm; Sun, Jan. 26, 1pm.

DANCE

CAPOEIRA ACADEMY 6807-104 St., 709-3500. www.capeoiraedmonton.ca. **Every THU (7-8pm) and SAT (2-3pm)*: Brazilian mix of martial arts, dance and Afro-Brazilian rhythms. Roda de Capoeira dance. Open house Feb. 3, 8pm. Free classes, demos and promos all week.

MYER HOROWITZ THEATRE SUB, U of A Campus, 492-1770. The University of Alberta Orchestral Modern Dance 39th annual concert performance w/Dance Motif 2003. Jan. 23-25. TIX \$12 @ door, \$10 adv. @ Orchestral table in SUB.

THEATRE

Also see What's Happening Downtown page 45.

ALL FOR ONE Celebrations Dinner Theatre, 13103 Fort Rd., 448-9339. Musical. One of the King's loyal musketeers is missing. D'Artagnan has been replaced by a girl. Someone is making trouble in the King's court. What can two out-of-work musketeers do to save the day? Until Feb. 1.

THE BRITISH ARE COMING AGAIN Mayfield Dinner Theatre, 16615-109 Ave., 483-4051, 486-7827. By Will Marks and Joe Harris. A follow-up to *The British Invasion*. A tribute to your favourite recording artists, spiced with humour. Until Feb. 23.

CHIMPROVI The New Varscona Theatre, 10329-83 Ave., 420-1757, 448-0695. Every Saturday at 11pm. Featuring Rapid Fire Theatre's top improvisers.

CITY DUDES AND COUNTRY SLICKERS Jubilations Dinner Theatre, Upper Level, Phase

3, WEM, 484-2424. Several "slickers" from the city arrive at a dude ranch on the prairies to try to come to terms with their modern day problems and their messed-up lives. Until Jan. 26.

DIE-NASTY Varscona Theatre, 10329-83 Ave. Every Mon, 8pm. The legendary live improvised soap opera celebrates its twelfth season. Set at the height of the great depression, in the community of Ridge Valley Mountain Flats, Lemoine County, U.S.A. Directed by Dana Andersen. Produced by Stewart Lemoine.

THE GLACE BAY MINERS' MUSEUM The New Varscona Theatre, 10329-83 Ave., 420-1757. Presented by Shadow Theatre. By Wendy Lill. Based on the novel by Sheldon Currie. Set in Cape Breton at the end of World War II. A poetic story recounting the romance between a wandering musician-social idealist and a coal miner's daughter. Jan. 23-Feb. 9, Tue-Sat 8pm; Sat Sun mat 2pm. TIX \$16, \$13 student/senior/equity member. \$10 Tue evenings; Sat mat pay-what-you-can. @ TIX on the Square.

MON JOUJOU La Cité francophone, 8627-91 St., 469-8400. Presented by L'Unité. By Joan MacLeod. Performed in French. A young widow comes to terms with the heart-breaking memory of the tragedy that claimed her husband's life. Jan. 23-26 and Jan. 30-Feb. 2, 8pm; Sun mat 2pm. TIX \$17 @ L'Unité, La Librairie Le Carrefour.

THE NIGHT OF THE IGUANA Walterdale Playhouse, 10322-83 Ave., 439-2845. By Tennessee Williams. Defrocked Rev. Shannon is thrown into conflict with his hotel's lusty proprietor. Until Feb. 1. TIX \$12-\$14 adult; \$10-\$12 student/senior @ TicketMaster.

OH SUSANNA Varscona Theatre, 10329-83 Ave. Glamour-gal Susanna Patchouli! Euro-style variety show fun and antics guided by the firm hand of glamorous international uber-babe Susanna Patchouli. Next show: Sat, Feb. 1, 11 pm.

OUTSIDE THE LINES Azimuth Theatre, 11315-106 Ave., 420-1757. Presented by Flyer Productions. By Michelle Brown and Celina Stachow. Songs by Jonatha Brooke. Poetry by Sharon Olds. Jan. 28-Feb. 4, 8pm. TIX \$15 adv. @ TIX on the Square.

THE ROCK 'N' ROLL FALSETTOS Jubilations Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. Musical. The GodMudder-head of the Spumoni family—and Tony, the head of the Falsettos, plan a "meeting" at the casino. Their plan is to peacefully "move in" and "carve up" the prairies. Jan. 31-Apr. 6.

THEATRESPORTS New Varscona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers.

AstroMat Horoscope

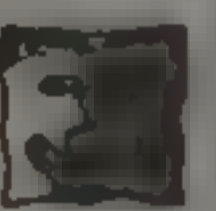
By MATT SHORT



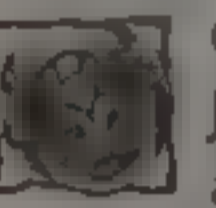
ARIES (Mar 20-Apr 19): Positive celestial vibrations are returning. Your planetary ruler is currently moving through the sign of Sagittarius, bringing long journeys, situations surrounding places of worship and institutions of higher learning. Increased spirituality and interaction with foreign cultures could somehow relate to your in-laws. Love affairs are possible with foreigners, on trips or with the signs Taurus, Leo or Libra around January 26. Or maybe some young thing under the sign of Gemini or Virgo will come tapping at your door. Beneficial news concerning your career is also indicated. Good things are soon to come including romance, travel and general good fortune. The signs Sagittarius and Pisces could be involved.



TAURUS (Apr 20-May 19): Positive changes are likely as your planetary ruler, Venus, moves through lucky Sagittarius and your 8th house. Experimental sexual experiences, transformation through education or long journeys and the evolution of your current spiritual beliefs are all in the forecast for this week. An intensely sexual love affair with a Scorpio or Aries is possible around January 26, along with financial benefits through partners, taxes, grants, loans or inheritance. Psychic impulses and increased interest in sex, mystery, the occult and life after death are also indicated. Make a positive change.



GEMINI (May 20-June 20): Cosmic circumstances will improve dramatically when your planetary ruler, Mercury, changes direction on January 23. Tax returns, job growth, New Year's resolutions and your sex life will no longer be stunted. Hot and steamy sexual affairs could take place with the signs Aries, Scorpio, Taurus or Libra on January 26, along with increased interest in career changes, forensics, the occult and life after death. Inheritance, agreements, tax returns and loans may not be as great as they seem on January 27 and 28. Universities, places of worship, foreign people and the signs Sagittarius and Pisces may be problematic.



CANCER (June 21-July 22): Peace and tranquillity may be achieved at home on January 23 when your ruling Moon moves into the balanced sign of Libra. Expect a surprise at the very end of this work week involving friends or the signs Aquarius and Capricorn. Secret recreational activities and undercover love affairs are possible with Sagittarius or Pisces over the weekend, or maybe you just need some time alone. Urges for renewal and physical regeneration will be followed by immediate blockages and regressions around January 27. Parents, bosses and the signs Scorpio and Aries could be involved.



LEO (July 23-Aug 22): You are focussing more attention on love and business partner ships now that the Sun is in Aquarius and moving through your 7th house. Friends could be a link to finding that special person, or maybe a friend under the sign of Pisces or Sagittarius will become a secret lover. Romantic opportunities are accessible around sporting events, concerts and during leisure activities with the signs Aries or Scorpio on January 26, especially if you were born on August 12. Children, creativity and speculation are highlighted.



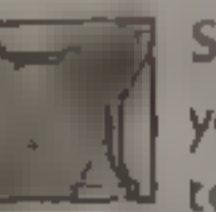
VIRGO (Aug 23-Sept 22): Cosmic vibrations greatly improve for you this week after your planetary ruler, Mercury, returns to direct motion on January 23. Romantic situations may show up at your doorstep, transpire through a parental figure or because of the signs Aries, Taurus or Libra on January 26. A secret love affair with a co-worker or the sign Sagittarius or Pisces is possible on January 27 and 28, along with overindulgence and vulnerability to get-rich-quick schemes. Problems with foreigners, universities and places of worship and slight difficulties while on vacation are also shown.



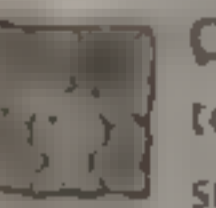
LIBRA (Sept 23-Oct 22): You've got a positive outlook as your planetary ruler, Venus, moves through the optimistic sign of Sagittarius. Expect good news and friendly associations with neighbours and family members. Sexual love affairs with Scorpio and Aries can be found during your daily activities on January 26, along with beneficial situations involving your partner's finances, loans, inheritance and taxes, especially if you were born on December 12. Secret information may also be revealed. The signs Gemini and Virgo could be involved.



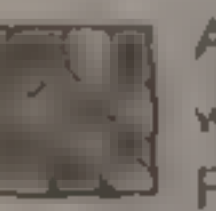
SCORPIO (Oct 23-Nov 21): Do not turn away from current obstacles even though authority figures and the signs Capricorn and Aquarius could become problematic. If you can learn from this current situation and make internal shifts, good things will continue to happen for you, especially involving the signs Sagittarius and Pisces. Get ready for a fantastic weekend including love relationships with Libra or Taurus, social outings, creative activities and major financial enhancements, all coming to a climax around January 26. Beauty, the arts and benefits from women are also in the offing. Aquarius may be involved.



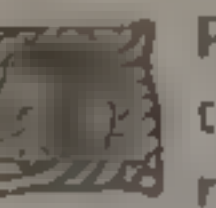
SAGITTARIUS (Nov 22-Dec 21): Expansion on numerous levels is indicated as your planetary ruler, Jupiter, moves through your 9th house. Learning will continue to take place through travelling, universities, spiritual interests or classes that happen to fall into your lap. However, you may find it increasingly difficult to face reality and you may seek escape as a result through sleeping, television, drugs and alcohol. But intuitive awareness and heightened creativity are more likely. Good news concerning your career is shown after January 27. A Pisces could play a role.



CAPRICORN (Dec 22-Jan 20): Intense planetary forces from Pluto will challenge you to make difficult but positive changes concerning your relationships, health and work situation. This is not the time to regress or lie stagnant. Short-term employment, multiple income sources and friends who benefit you financially are still available. Laziness and pleasure-seeking desires may slowly take over around January 29, including unwise spending, lack of appreciation, lover's quarrels, problems with the signs Libra, Taurus or Scorpio and general bad taste on your part. Your partner, taxes, inheritance, loss and gain are also featured.



AQUARIUS (Jan 21-Feb 18): Your planetary ruler, Uranus, will enlighten your sign with electrical energies for just a while longer, especially if you were born after February 17. Vibrations from Pluto will remain constant, increasing your will power and transformational abilities. Good friends may influence these personal changes and could be a link to achieving your highest goal. Lovers from the past, older partners and career advancement dealing with children, sports, the arts, communications or teaching may apply. A parent and the signs Scorpio, Capricorn or Aries could be involved.



PISCES (Feb 19-Mar 19): If it comes to choosing something totally new or some thing already established, you should go with what you know. Your two planetary rulers, Neptune and Jupiter, are not in harmony, causing you to fail to appreciate all the things you currently have. Or maybe you want to embrace all life has to offer by excessive partying, travel, overeating or pursuing your wildest dreams. Signs point to unrealistic expectations and trying to do too many things at once. Follow through with your original plan for the best results. Your mother and the signs Cancer or Sagittarius could play a part.

EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3pm Friday.

Also see What's Happening Downtown page 45.

DISPLAYS/MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. The story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development.

DEVONIAN BOTANIC GARDEN 5 km SW of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$6.50 adult; \$5.75 student/senior; \$4 child; \$20 family; children under 4 free.

JOHN JANZEN NATURE CENTRE Fox Dr., Whitemud Dr., Fort Edmonton Park, 496-8787. •SEASONAL CHANGES EXHIBIT: Discover how the wildlife of Edmonton and region adapts to changes in the seasons. •Every FRI (9:30am-noon): Frosty Fridays, parent and pre-school, 3-5 yrs and adults. Until Feb. 14. \$2/child/week; adults and children over 5 regular admission. SUN 2 (1-4pm): Cabin fever.

JOHN WALTER MUSEUM Kinsmen Sports Centre Park, 496-8787. •Open Sundays 1-4pm, Feb. 2-Apr. 28. SUN 2 (1-4pm): Soup series, hearty potato chowder.

LOYAL EDMONTON REGIMENT MILITARY

MUSEUM Prince of Wales Armouries, 10440-108 Ave., 421-9943. **HORSE WARRIORS: WHEN CANADIANS GALLOPED INTO BATTLE:** Photographs and artifacts.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •DISCOVERY ROOM: An interactive educational venue dedicated to children and families. Donation \$2.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. •ROMANCE IN THE AIR: Until Mar. 2. TIX \$5.25 adult, \$4.25 senior/youth, \$2.75 child, \$16 family.

ODYSSSEUM 11211-142 St., 452-9100. Open Sun-Thu, 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9100. www.pma.edmonton.ab.ca. Open weekdays 9am-9pm; weekends 9am-5pm. •SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit.

•THE WILD ALBERTA PREVIEW GALLERY: Sneak peek at the new gallery's layout. •ANCIENT ROME: Until Apr. 21. •TREASURES OF THE EARTH: Geology collection. Permanent exhibit. •BIG THINGS: Large-scale sculptures by artists of the North Edmonton Sculpture Workshop. Until April. •BONE DIGGERS: Until Mar. 9. •THE NATURAL HISTORY GALLERY: •BUG ROOM: Live invertebrate display.

play. Permanent exhibit. •THE BIRD GALLERY: Mounted birds. Permanent exhibit. •A TO Z AT THE MUSEUM: Every SAT (9 am-11 am): family fun drop-in program. Admission is half-price between 9am-11am. •BROWN BAG LUNCH SERIES Museum Theatre. 2nd WED ea. month. •EVENINGS AT ALICE'S: At the Museum Café, last FRI evening of each month. •EDMONTON FILM SOCIETY 439.5284. MON 3 (8pm): Stage Door.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sat, 12 noon-5pm. Costumed interpreters recreate daily household activities.

TELEPHONE HISTORICAL CENTRE 10437 83 Ave., 433-1010. •Open Tue-Fri 10am-4pm, Sat 12-4pm. Telecommunications museum. An interactive educational gallery.

KIDS STUFF

CALDER LIBRARY 12522-132 Ave., 496.7090. •Every THU (10:30am; 1:30pm): Pre-school storytime, 3-5 yrs. Pre-register. Until Mar. 20. SAT 25 (2pm): Knights of the reading table. Pre-register.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every TUE (10:15am): Storytime, 3-5 yrs. Until Feb. 11. •Every THU (10:15am): Time for twos, 2-3 yrs. Until Feb. 13.

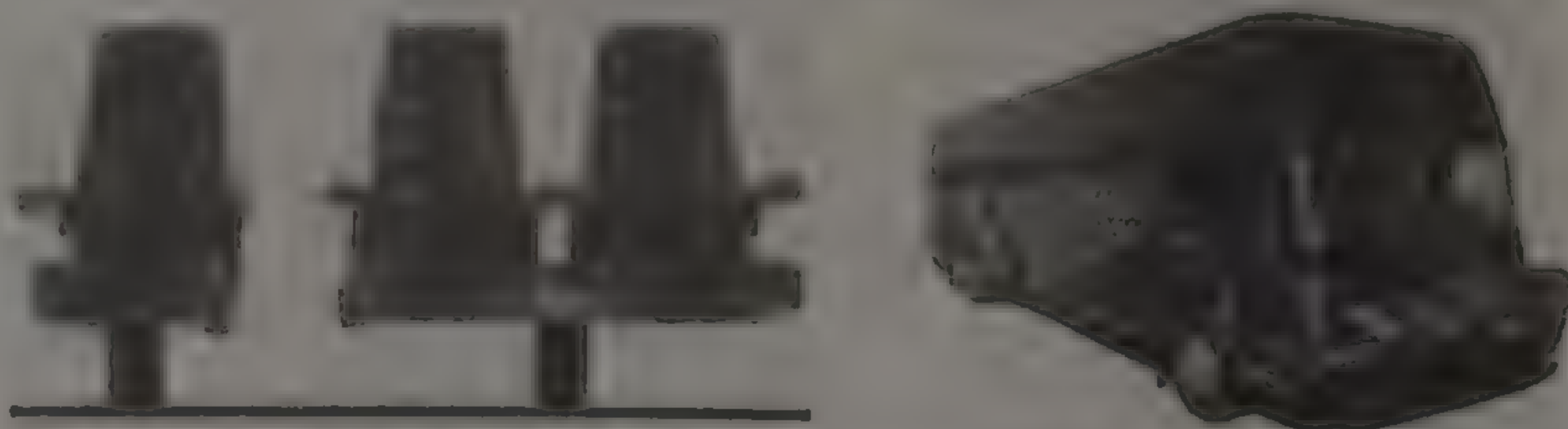
CAPOEIRA ACADEMY 6807-104 St. 709 3500, www.capeoiraedmonton.ca. Capoeira for kids: Brazilian mix of martial arts, dance and Afro-Brazilian rhythms. Drop-ins welcome. Open house Mon, Feb. 3, 8pm. Free children's classes, demos and promos all week.

CASTLE DOWNS LIBRARY 15379 Castle Downs Rd., 496-7091. •Every WED (10:30am)

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EVENTS WEEKLY

Continued from previous page

Pre-school storytime, 3-5 yrs. Until Feb. 5. Pre-register.

EDMONTON ASSOCIATION FOR BRIGHT CHILDREN Provincial Museum of Alberta, 12845-102 Ave., 435-8393. SAT 1 (10am-11:45am): Edmonton Association for Bright Children. A Bug's World: Super Saturday for children, Grades 1-6. \$4/child. Pre-register.

EDMONTON ITOSU-KAI KARATE Grandin Elementary School, 110 St., 98 Ave., 975-6910, 886-0386. •Every TUE and FRI (6:30-8pm): Classes for 10-year-olds, parents and adults.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. •Every TUE (10:15am, 2pm): Pre-school storytime. Until Feb. 11. •Every THU (10:15am): Time for twos, 2-3 yrs. Until Feb. 13. Pre-register.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. •Every WED (10:15am): Time for twos, 2-3 yrs. Pre-register. Until Feb. 12. •Every TUE (10:15am): Pre-school storytime. Until Feb. 11.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. •Every TUE (10:15 am): Baby laptime, 1-2 yrs. Pre-register. •Every WED (2:15pm): Pre-school storytime, 3+ yrs. Until Feb. 26. Pre-register. •Every WED (2:15pm): Pre-school storytime, 4-5 yrs. Until Feb. 26. Pre-register. •Every THU (10:15am): Pre-school storytime, 3-5 yrs. Jan. 23-Feb. 26. Pre-register. SAT 25 (2pm): Chemistry and the chocolate factory, 9+ yrs. Pre-register.

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 St., 496-1871. •Every TUE (10am): Pre-school storytime for 3-year-olds. Until Feb. 11. Pre-register. •Every WED (10am): Pre-school storytime, 3-5 yrs. Until Feb. 12. Drop-in. SAT 25 (2pm): Family storytime fun. Drop-in.

LONDONDERRY LIBRARY Londonderry Mall, 137 Ave., 66 St., 496-1814. •Every TUE (2pm): Pre-school storytime. Until Feb. 25. •Every WED (10:30am): Pre-school storytime, 3-5 yrs. Until Feb. 26. Drop-in. SAT 25 (10am-11am): Junior Stamp Club: Themes vs. topics.

11am): Junior Stamp Club: Themes vs. topics.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818, 450-0511. •Every TUE (10:15am): Pre-school storytime. Until Feb. 11. •Every WED (2:15pm): Pre-school storytime, 3-5 yrs. Until Feb. 12. Pre-register. SAT 25: Silly Saturdays: Frog Prince. SAT 25: Junior Postage Stamp Club.

PENNY McKEE LIBRARY Abbottsfield Mall, 3210-118 Ave., 496-7839. •Every TUE (10:30am): Time for twos, 2-3 yrs. -Until Feb. 25. •Every WED (2pm): Pre-school storytime, 3-5 yrs. Drop-in. SAT 25 (2pm): Warm your heart. Pre-register.

RIVERBEND LIBRARY 460 Riverbend Sq., Rabbit Hill Rd., Terwillegar Dr., 944-5311. •Every TUE (10:15am): Pre-school storytime. Until Apr. 8. •Every WED (2:15pm): Pre-school storytime. Until Apr. 9, 3-5 yrs. Drop-in. •Every THU (10:15am): Baby laptime, 1-2 yrs. Until Feb. 20. Pre-register. •Every THU (7:15am): Family bedtime storytime, 3+ yrs. Drop-in. •Every FRI (10:15am): Time for twos, 2-3 yrs. Jan. 31-Mar. 7. Pre-register. SAT 25: Silly Saturdays, 5-12 yrs.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. •Every TUE (1:30pm): Pre-school storytime, 3-5 yrs. Pre-register. •Every TUE (10:15am): Time for tots, 2-3 yrs. Jan. 28-Mar. 4. Pre-register. SAT 25 (2pm): Calling all teddies. Pre-register.

STRATHCONA LIBRARY 8331-104 St., 496-1828. •Every TUE (2pm): Pre-school storytime, 3-5 yrs. Pre-register. •Every FRI (10:30am): Time for twos, 2-3 yrs. Until Feb. 28. Pre-register. THU 30 (1pm): Chemistry and the chocolate factory.

VALLEY ZOO 13315 Buena Vista Rd., 496-8787. •Open daily 9:30am-4pm (until May 3). •Sundays at the Zoo. SAT 1 (1-4pm): China's treasure. SUN 2 (2pm): Groundhogs: getting down to hibernate. TIX \$3 child (2-12), \$4.50 adult, \$3.75 youth (13-17); senior, \$15 family.

WHITEMUD CROSSING LIBRARY 145 Whitemud Crossing Shopping Centre, 4211-106 St., 496-1822. •Every TUE (2:15pm): Pre-school storytime, 3-5 yrs. Drop-in. Until Apr. 15. •Every WED/SAT (9:30am): Baby laptime.

Until Feb. 15. •Every WED (10:30am): Time for twos. Until Feb. 12. Pre-register. •Every THU (10:30am): Family storytime. Drop-in. Until Apr. 16. •Every FRI (10:15am): Pre-school story and craft. Until Feb. 14. Pre-register.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every MON (2:30pm): WED (10:30am): Pre-school storytime. Until Feb. 10. •Every THU (10:30am): Baby laptime. Until Feb. 13. •Every TUE (10:30am): Time for twos. Until Feb. 11.

LECTURES/MEETINGS

THE ARTHRITIS SOCIETY 639-10830 Jasper Ave., 424-1740. WED 29 (6pm): Information meeting for joints in Motion.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every FRI (10am): Sounder sleep. Until Apr. 25. Pre-register.

EDMONTON ASSOCIATION FOR BRIGHT CHILDREN Alberta School for the Deaf, Sun Room, 6240-113 St., 986-7920. SAT 25 (10am-noon): Brighter Horizons Adult Education Series: EABC Open Forum. Free.

GRANT MACEWAN COMMUNITY COLLEGE Downtown Campus, 104 Ave., 105 St., Conference Theatre, 288-5575. THU 30 (7pm): Casagrande and Rintala (architects/artists from Finland) present *Real Reality: In Search of the Subconscious*. TIX \$7, \$4 member/student @ door.

MILLWOODS WELCOME CENTRE Millbourne Market Mall, 38 Ave., Millwoods Rd., 425-4644. TUE 28 (2:30-4:30pm): Discussion-style focus group on racial equity in Edmonton schools.

NINA'S RESTAURANT 10139-124 St., 492-0443. SAT 25 (2-3:30pm): U of A Philosophers' Café: Topic: Are science and spirituality naturally opposed? Guest scholars: Jan Samson (professor of history and classics), Muzaffar Iqbal (president of Centre for Islam and Science). Moderator: Martin Tweedale, professor of philosophy. Free.

PUBLIC MEETING •McLeod Elementary Sch., 14807-59 St., 496-6126. MON 27

(7pm): Proposed amendments to the Edmonton North area Structure Plan, Schonsee Neighbourhood Structure Plan, and the Zoning Bylaw. 496-5809. THU 30 (7pm): Proposed amendment Hollick-Kenyon Neighbourhood Structure Plan. •Woodvale Community Hall, 4540A-50 St., 496-6212. MON 27 (7pm): Proposed amendment to the Municipal Development Plan, North Saskatchewan River Valley Area.

PUBLIC SKATING Rivervalley, www.edmonton.ca/rivervalley. •Rundle Park ponds, 113 Ave., 29 St., 11am-10pm. •Hawrelak Park lake, Groat Rd., 11am-10pm. •Victoria Park oval, 122 St., River Valley Rd., 10am-10pm. Closed to the public Tue, Thu 5:30-8:30pm; Wed 6-7pm. •Jackie Parker pond, 50 St., 44 Ave., 11am-10pm. •Mill Woods Campus Park, 66 St., 23 Ave., 11am-10pm. •Castle Downs, 155 Ave., 113A St., 8am-10pm. •City Hall, 1 Sir Winston Churchill Sq., 10am-10pm.

UNIVERSITY OF ALBERTA •Engineering Teaching Learning Centre 1-013, 492-5825. THU 23 (4:30pm): Watersheds, Wetlands and Oceans: Dr. Lee Foote, Renewable Resources, U of A presents *Alberta Wetlands: The Joke Is on Us!* •Tory Lecture Theatre II. MON 27: Revolutionary Speakers Series: Adrian Blackwell presents *Interrupted Spaces and Relational Strategies*. •Tory Turtle Tory Lecture Hall 12, Saskatchewan Dr., 435-6475. MON 27 (7:30pm): David Orchard, speaking on *Canada and the Environment in an Era of Globalization*. Free. THU 30 (4:30pm): Speaker Dr. David Lavigne (International Fund for Animal Welfare) presents *Marine Mammals and Fisheries, Science and Politics*.

WASKAHEGAN TRAIL ASSOCIATION Gold Bar Park, 439-1415. SUN 26 (10am): Free guided x-country ski. Approx. 10 km at Gold Bar Park. Bring lunch and beverage. Non-members welcome.

WEST END TOASTMASTERS 10451-170 St., 2nd Fl. Boardroom (use central elevator), 472-4911. Learn to speak in public and small groups. Sharpen your listening skills. Acquire appropriate feedback techniques in a friendly environment.

THE WESTWOOD UNITARIAN CHURCH

1135-65, 438-3574. FRI 31 (7:30pm): Presented by Novayan Society for Eastern and Western Studies. Lama Karma Tsundup Lodro speaking on *Health, Healing and Medicine*.

LITERARY

BACKROOM VODKA BAR 10234-82 Ave., upstairs, TUE 28 (7:30-10:30pm): *SEX UNDREIZIG*: the XXX sex, poetry cabaret and Gonads (CD release party), featuring The Alberta Beatnik and the Irreverent Rev. Music by the Testicular Orchestra and the Raving Poets Band. A Raving Poets Presentation.

FIORÉ'S CANTINA 8715-109 St. THU 23 (3:00pm): Stephen Scobie, Lionel Rault and Bob Dylan: *A Conversation*. Sponsored by the Department of English, U of A.

GREENWOODS BOOKSHOPPE 7925-104 St., 439-2005. TUE 28 (6:30pm): Book signing with Robert Jordan, author of *Crossroads of Twilight*.

STRATHCONA LIBRARY 8331-104 St., 496-1828. THU 30 (7pm): Murder and mayhem at Strathcona Library...cereal killers too. Pre-register.

STROLL OF POETS Various locations. Until Jan. 25. •STRATHCONA LEGION 10416-81 Ave. SAT 25 (7pm): Eleven performers by audience demand from preceeding 11 days. Robbie Burns Day celebrations: Justin McMurdo. Hot Cottage (R&B music) after the readings. TIX \$8 adv. @ readings and Greenwood; \$12 @ door.

UNIVERSITY OF ALBERTA •HC L-3. TUE 28 (2pm): Suzette Mayr, author of *Moon Honey* and *The Widows*. •Education South Building, Rm. 1-22, 433-9645. FRI 31 (7pm): Writers circle. (8pm): The Canadian Authors Association Alberta Branch. Presentation by Gloria Sawai. \$10 non-members. Free for Canadian Authors members or first-time visitors.

SEE NEXT PAGE

THE ART OF DOWNTOWN What's Happening Downtown!

ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St., 488 G-6611, 488-5900. Open Mon-Sat 10am-5pm (closed all hols). MAIN GALLERY: *FLASHES OF GREATNESS*: Woodfired pottery from around the province. Until Apr. 5. •DISCOVERY GALLERY: *MIGRATION*: Works in clay by Dawn Detarando. Jan. 25-Mar. 1. Opening reception Jan. 25, 3-5pm.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223, www.eag.org. Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon. •PIXELS, SPOTS AND POLKADOTS: Perception and Meaning in Art. Until Aug. •THE UNCANNY: Experiments in Cyborg Culture. Until Feb. 23. •KITCHEN GALLERY: *DARCI MALLON: THE GOLGI STUDIES*. Until Feb. 23. •RECENT ACQUISITIONS: The Sinclair Bequest. Until Mar. 9. •420-1757. AFTER DARK: FRI, Jan. 31, 7pm door. Popular Mechanics, explores society's fascination and fear with man and machine. Feature concert, gallery tours, food, drink specials, and door prizes. (9pm): Steve Pineo (grassroots music), (7:30pm, 8pm, 8:30pm): gallery tours. TIX \$20 @ Edmonton Art Gallery, TIX on the Square. Proceeds go towards programming at the Edmonton Art Gallery. •CHILDREN'S GALLERY: *BECOME*: Created by Don Moar. Until July. •Admission: Members free, \$6 adult; \$4 senior/student; \$2 children (6-12), free children (5 and under).

GIORDANO GALLERY Main Fl., Empire Building, 10080 Jasper Ave., 429-5066. www.giordanogallery.com. Open Wed, Sat 12-4pm or by appointment. Featuring works by Alex Cameron and David Bolduc. Until Feb. 22.

SEGHERS STUDIO GALLERY 604A, 10030-107 St., Seventh Street Plaza, North Tower, 425-6885. Open Tue-Thu 5:30-9pm or by appointment. Featuring works by David Seghers, Robert von Eschen, Eric Butterworth, Jeff Collins, Pamela How (Vilsec), Neil McClelland, Jacqui Rohac.

SNAP GALLERY 10137-104 St., 423-1492. Open Tue-Sat 12-5pm. *WRITHE*: Works by Lisa Puopolo, including the enormous *Fleshmobile*. Until Feb. 8.

SOSA (SOCIETY OF STUDENT ARTISTS) GALLERY 10154-103 St., Basement, 707-

8305. Winter Portfolio Show. Until Jan. 30.

SPECTRUM ART GALLERY AND STUDIO 10867-96 St., 424-8803. Open daily 10am-6pm. Paintings by Christopher Lucas. Work by Patricia Young, Bridgit Turner, Deanna Larson and David Phillips.

STUDIO 321 10168-100A St., Rice Howard Way, 424-6746. *THE FATHER-SON EXHIBIT*: The Sequel. Jan. 25-26, 1-4pm.

THE WORKS GALLERY 10155 Jasper Ave., Main Fl., Commerce Place, 426-2122. *CAROUSEL*: Large-scale piece, by Paul Freeman consisting of approximately 450 photographs. Until Jan. 31.

DISPLAYS/MUSEUMS

McKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

KIDS STUFF

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. *THE CHILDREN'S GALLERY: BECOME*: Created by Don Moar. Until July. For children 4-12 yrs. •Camps and classes for children and youth.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7039. •Every SAT (10am): Reasearch central, 9-12 yrs. Pre-register. Until June 21. •Every SUN (2pm): Sunday storytime. Until May 25.

LECTURES/MEETINGS

GRANT MACEWAN COLLEGE 10700-104 Ave., Lecture Theatre 5-142, 497-5349. WED 29 (3-4:30pm): Archbishop Thomas Collins presents *The Restless Heart*, a lecture on Saint Augustine's confessions.

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St. (W. door), 426-4620. FRI 24 (6:45-8:30am): Speakers Caroline Kit-Shearer and Brian Shearer present *Stress to Success in Minutes*. \$2. Everyone welcome. FRI 31 (6:45-8:30am): Speaker Greg Duhaime presents *Insurance for Business Travellers*. \$2. Everyone welcome.

SACRED HEART CHURCH 10821-96 St., 439-0631. •Every FRI: Community Shamanic Drumming Circle.

PUBLIC SKATING Rivervalley, www.edmonton.ca/rivervalley. •City Hall, 1 Sir Winston Churchill Sq., 10am-10pm.

LIVE COMEDY

COMEDY ARTS FESTIVAL 4th annual Comedy Arts Festival with performances in all arts disciplines. Until Jan. 26. 428-1414, 437-8828. •STANLEY MILNER LIBRARY. THU 23 (8pm): Jest in Time. FRI 24 (11pm): Tammy Faye Starlite. SAT 25 (7pm): Jest in Time. (9pm): Shannan Calcutt. (11pm): Tammy Faye Starlite. SUN 26 (8pm): Shannan Calcutt. (1-5pm): Fun Fest. Free children's entertainment. •WINSPEAR CENTRE. FRI 24 (8pm): Gala appearance.

QUEER LISTINGS

BOOTS AND SADDLES 10242-106 St. Large tavern with pool tables, restaurant, shows. Members only.

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9916-106 St., 488-3234. www.edmc.net/glcce. Open Mon-Fri, 1:30pm-5:30pm; 7pm-10pm. Support groups, library, youth group and discussion nights.

GAY MEN'S OUTREACH CREW (GMOC) 45, 9912-106 St., 488-0564. A peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem.

HIV NETWORK OF EDMONTON SOCIETY 600, 10550-102 St., 488-5742. Support services for people affected with HIV/AIDS, info line, counseling, referrals, support groups, preventive education programs, resource centre, speakers bureau, Gay Men's Outreach Crew (GMOC), advocacy and public awareness.

ICARE 702A, 10242-105 St., 448-1768. www.icarealberta.org. The Interfaith Centre for AIDS/HIV resources and education (formerly Interfaith Association on AIDS). Providing spiritual support and connections for those affected by HIV/AIDS.

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St. •Every 2nd THU each month: Meeting.

PFLAG GLCCE, Suite 45, 9912-106 St., 462-5958. •Every 3rd TUE (7:30pm): Meeting. Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders.

THE ROOST 10345-104th St., 426-3150. Open Mon-Sat 4pm-3am; Sun 8pm-3am. A multi-level night club. Disco upstairs, western downstairs. TUE: Wild and Wet Contest, DJ Left. WED: Amateur Strip w/Weena Luv, Sticky Vicky, DJ Alvaro. THU: Charity Show. Different show every week, DJ Jazzy. FRI: Upstairs: Twisted Fruit w/DJs Sweetz, Tripswitch, Alvaro. Downstairs: DJ Jazzy, female stripper. SAT: Upstairs: DJ Jazzy. Downstairs: XTC. SUN: Betty Ford Hangover Clinic Show, DJ Jazzy.

SECRETS BAR AND GRILL 10249-107 St., 990-1818. Lesbian and gay bar/restaurant.

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP GLCCE, Suite 45, 9912-106 St., 488-3234. •Every 4th TUE ea. month (7pm): Meeting. Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings.

YOUTH UNDERSTANDING YOUTH Gay and Lesbian Community Centre of Edmonton (GLCCE), 45, 9912-106 St., 488-3234. •Every SAT (7-9pm): A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight, and questioning youth who are under the age of 25. www.yuyouth.tripod.com/yuy.

THEATRE

EDUCATING RITA Jekyll and Hyde Pub and Restaurant, 10610-100 Ave., 420-1757. Presented by Image Theatre. By Willy Russell. The relationship between a middle-aged professor and a forthright young woman. Until Jan. 25. TIX \$13-\$16. Adv. tickets @ TIX on the Square.

IF WE ARE WOMEN The Citadel, Shochor Theatre, 9828-101A Ave., 425-1820, 420-1757. By Joanna McClelland Glass. Three generations of women gather together after the passing of a loved one and share their pasts

and their futures. Jan. 25-Feb. 16. TIX \$24-\$52. Opening Night: Thu, Jan. 30, 8pm, \$69. Friday Night Rush: Fri, Jan. 31, 8pm. Pay-What-You-Can: Sun, Feb. 2, 8pm. Talk Back Tuesday: Tue, Feb. 4 (after the 8pm performance). Seniors Matinee: Thu, Feb. 6. Tickets @ Citadel box office, TIX on the Square. Rush Seats (50% off regular adult ticket) available one hour before each performance.

SURVIVAL: THE IMPROVISATION GAME Jagged Edge Theatre, 3rd Fl. City Centre East, 479-0323. •Every FRI \$5.

THE SWORD IN THE STONE The Citadel, Rice Theatre, 9828-101A Ave., 425-1820. By Marty Chan. Part of KIDSPRAY (Plays for the Young (K-6) and the Young at Heart). Arthur must fight a mighty archival, outwit a wizard named Merlyn and defeat the creature of the dark woods. If he survives these tests, he must face his greatest challenge-free the sword in the stone to become king. Jan. 28-Feb. 9. Weekend public performances Feb. 1-2, 8-9, 12:30, 3, 4:30pm. TIX \$12 child \$15 adult. School performances Tue-Fri, Jan. 28-Feb. 7.

THE ZOO STORY Jagged Edge Theatre, 3rd Fl., Edmonton City Centre, 420-1757. By Edward Albee. Presented by Jagged Edge Theatre. Peter, a bourgeois square and Jerry, a hipster-drifter, are strangers who happen to meet in the park. Each man is symbolically caged in his own private hell. Until Feb. 1. Tue-Fri 12:10pm; Sat 8pm. TIX \$8, \$7 senior. Tue \$4 (double Tonnie Tuesdays). Adv. tickets @ TIX on the Square. TIX and a brown bag lunch can be pre-ordered by 11am day of the show @ 463-4237.

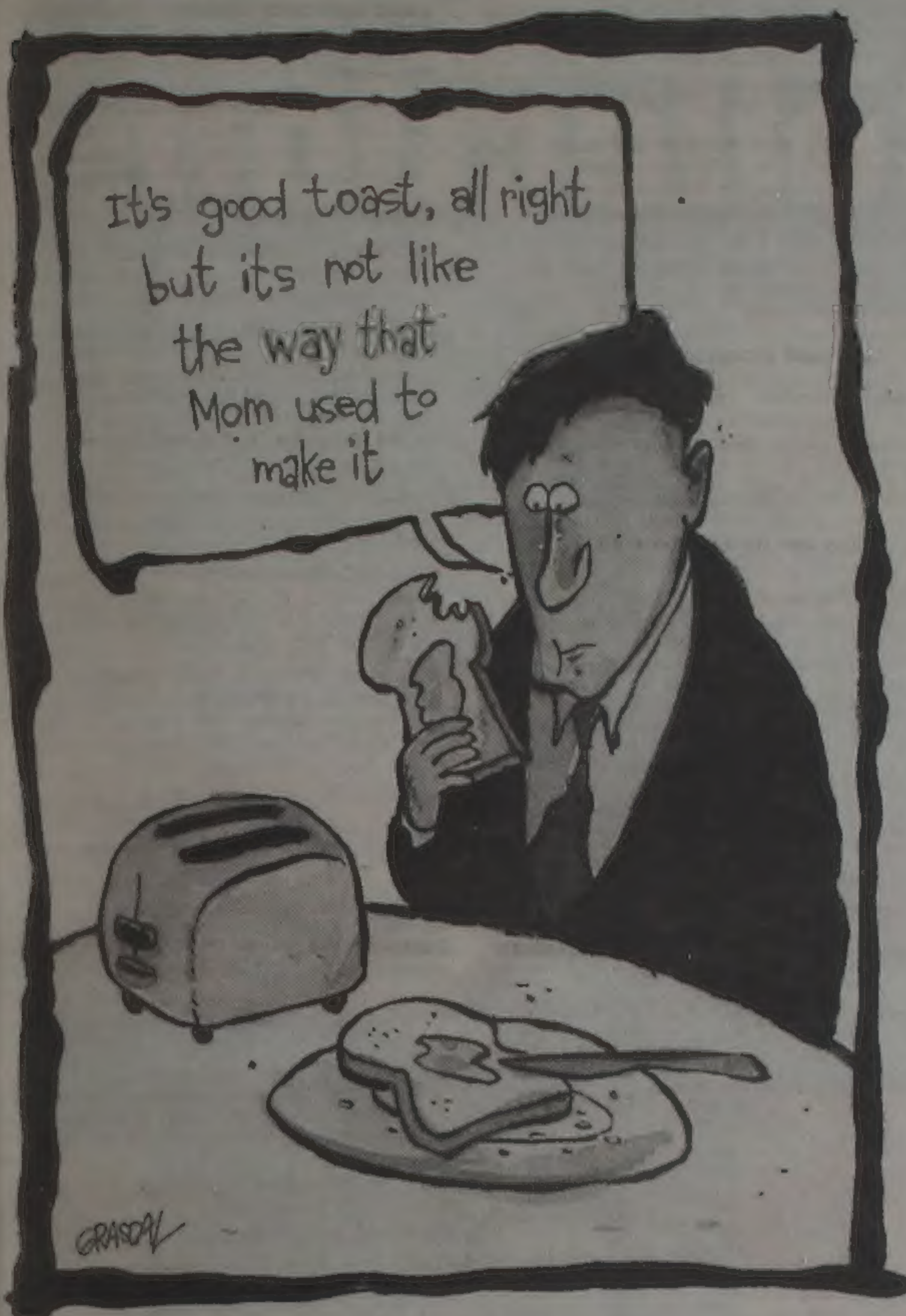
WORKSHOPS

FILM AND VIDEO ARTS SOCIETY OF EDMONTON (FAVA) Ortona Armoury, 9722-102 St., 429-1671. •Every MON (7-10pm) *Monday Night Club*: A weekly series of drop-in workshops to give Edmonton's actors, dancers and other performers a chance to hone on-screen skills and link local filmmakers and screenwriters with fresh talents. Free.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., Edmonton Community Network, Rm. 616, 6th Floor, 414-5656. •Internet Courses: Learn about computer resources, e-mail, searching the Internet, Web design, online investing and much more. Various dates.

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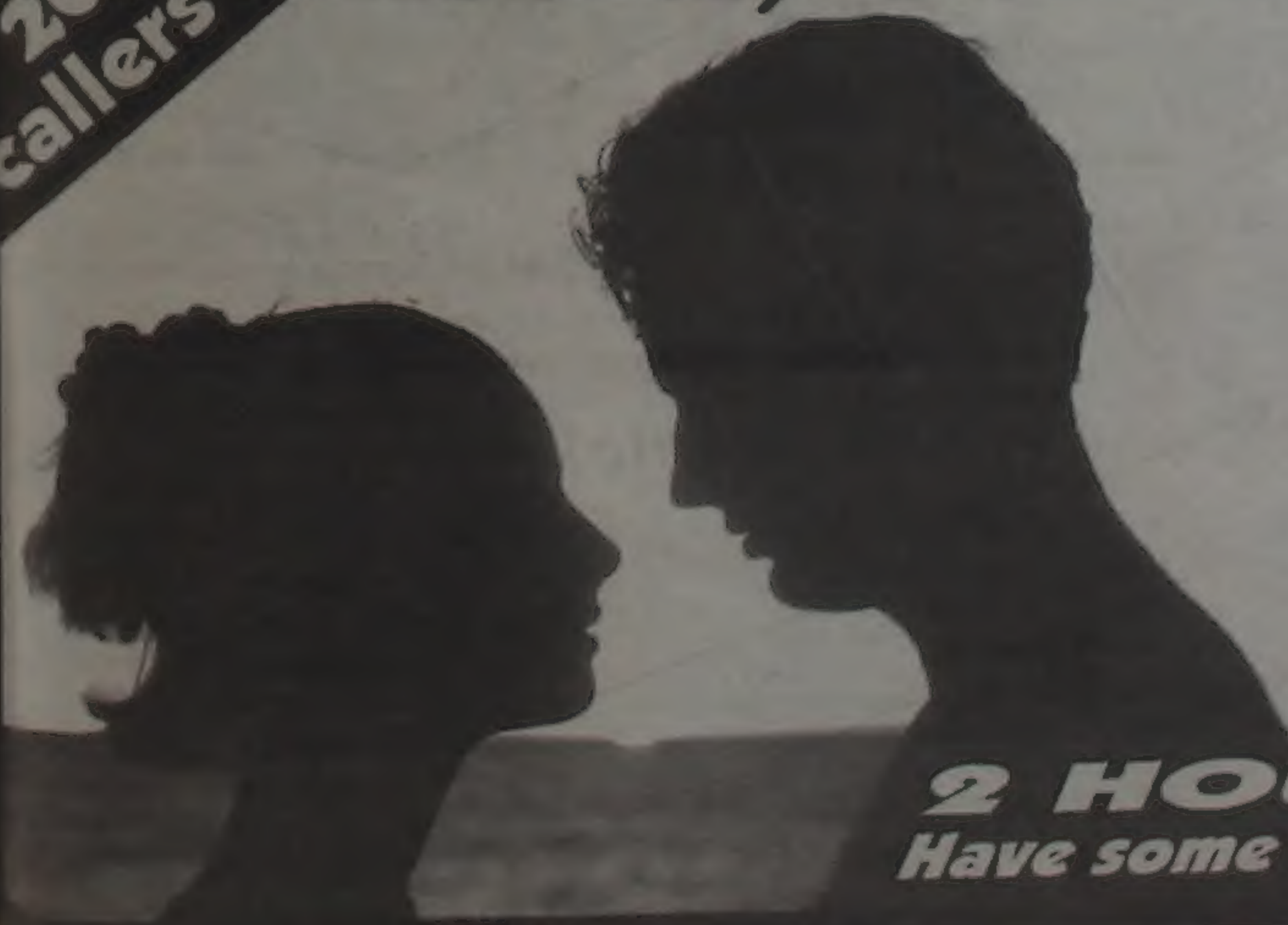
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